

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-third Year

Price 15 Cents

Subscription, \$5.00

Foreign, \$6.00—Annually

VOL. LXIV.—NO. 22

NEW YORK, WEDNESDAY, MAY 29, 1912

WHOLE NO. 1679

Soprano *Mme. Carolina White*

Pianist *Mrs. Fannie Bloomfield Zeisler*

Cellist *Mr. Bruno Steindel*

Tenor *Mr. Edmund Warnery*

ARTISTS WITH THE REDPATH MUSICAL BUREAU

THE MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY,
Church, Concert and School Positions Secured.
MRS. BABCOCK.
Carnegie Hall, New York.
Telephone: 2634 Columbus.

ROSS DAVID,
New York: Carnegie Hall.
Philadelphia: Baker Building, 1520 Chestnut St.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography. Normal Courses in Public and Private School Music. Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

MARTHA B. GERMAN,
HAND SPECIALIST.
(Treatment of strained or muscle-bound hands, giving elasticity and expansion.)
For Pianists, Violinists, etc. Tues. and Fri., Carnegie Hall, N. Y. Address 847 West End Ave. Phone, Riverside 8225.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

ADELE LAEIS BALDWIN,
CONTRALTO.
Teacher of Singing and Lyric Diction.
Tel. 5757 Columbus. 915 Carnegie Hall.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone, 1350 Columbus.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

MARY HISSEM DE MOSS,
SOPRANO.
106 W. 90th St. Phone, 3555 River.
Managers, Foster & David, 500 5th Ave., N. Y.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES.
1730 Broadway, Cor. 55th St.
Telephone, 4717 Columbus.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
No. 143 West 42d St., New York.

HENRIETTA A. CAMMEYER,
Formerly Assistant to Dr. Wm. Mason.
PIANOFORTE INSTRUCTION—MUSICALES.
Oregon Apartments, 162 W. 54th St.
Phone, 7081 Columbus.

JESSAMINE HARRISON-IRVINE,
Pianist—Accompanist 864 Carnegie Hall,
Instruction—Coaching New York.
Telephone, 1350 Columbus.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone 3967 Tremont

SCHOOL OF SINGING AND PIANO,
Lamperti Method of Singing taught by an expert pupil of Lamperti the elder.
Address Mary W. Gilbert, 826 Carnegie Hall.

LAZAR S. SAMOILOFF,
TEACHER OF SINGING.
Highly recommended by Chaliapine, Sammarco, Zerkov and other famous artists.
134 Carnegie Hall.

GRAND CONSERVATORY OF MUSIC,
Special course for teachers and professionals. Degrees granted. Thorough course for beginners.
Dr. E. Eberhard, Pres't, 30 W. 91st St., New York. (Thirty-fifth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

LOUIS ARTHUR RUSSELL
Metropolitan Schools of Musical Art.
Carnegie Hall, New York, and Newark, N. Y.
Tel. 4778 Columbus.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for professional and advanced singers.
Residence studio: 81 Morningside Ave., City.
Phone, 3193-J Morningside.

HENRY SCHRADIECK,
Formerly Prof. of Violin, Leipzig Conservatory.
Head of Violin Dept., Amer. Institute of Applied Music, N. Y., and Combs Conservatory, Philadelphia. Residence studio, 535 Wash'n Ave., Bklyn.

JOHN W. NICHOLS,
TENOR.
330 W. 58th St., N. Y. C. Phone 1414 Columbus.

DUDLEY BUCK,
TEACHER OF SINGING.
Summer Course at Special Rate.
810 CARNEGIE HALL, NEW YORK.

WILBUR A. LUYSER,
SIGHT SINGING.
(Gallin-Paris-Chevé Method.)
Special preparations of church soloists. Normal course of school music. Vocal instruction—Choral Direction.
Address: Metropolitan Opera School, 1425 B'way

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3189 Gramercy, New York City.

BRUNO HUHN,
TEACHER OF STYLE, DICTION AND REPERTOIRE FOR VOCALISTS.
The Wollaston, 231 West 96th St., New York.
(Subway express station.) Phone 8833 Riverside.

ZIEGLER INSTITUTE OF NORMAL SINGING,
MME. ANNA E. ZIEGLER, Director.
Met. Opera House Bldg., 1425 B'way, New York.
Tel. 5468 Bryant.

EARLE ALBERT WAYNE,
Concerts. PIANIST. Instruction.
Choral Club Conductor. 1204 Carnegie Hall.

GIUSEPPE CAMPANARI,
For 12 years leading baritone of the Metropolitan Opera House, will take a limited number of pupils this winter. Applicants to be seen by appointment only.
668 West End Avenue, near 92d St., New York.

CLAUDE MAITLAND GRIFFETH
PIANO AND HARMONY INSTRUCTION.
Monday and Thursday afternoons, Pouch Gallery, Brooklyn.
133 Carnegie Hall, New York.
Send for circular.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall. New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

HALLETT GILBERTE,
TENOR—COMPOSER.
"Spring Serenade," "A Rose and a Dream," "Minuet Le Phyllis," "Two Roses," sung by Mme. Jonelli.
Hotel Flanders, 133 W. 47th St.
Phone, 3021 Bryant.

MRS. REGINA WATSON,
SPECIALTY. Repertoire work with Concert Pianists, and the training of teachers.
46 E. Indiana Street, Chicago, Ill.

WILLIAM NELSON BURRITT,
VOICE SPECIALIST
AND REPERTOIRE BUILDER.
35 East 32d Street, near Madison Ave.
Phone 2187 Madison Square.

WALTER L. BOGERT,
BARITONE.
Teacher of Singing. Lectures and Recitals.
130 Claremont Ave., New York. Tel. 291 Morn'side

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.
With the "Musical Courier"; See'y Manuscript Society; Organist Central Baptist Church, New York. 439 Fifth Ave.; Tel. 4292 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

AMY GRANT,
78 West 55th St., New York.
READINGS WITH MUSIC.
"Electra," "Pelleas and Melisande," "Salome," "Enoch Arden," "Parsifal," etc. Instruction.
Tel. 714 Plaza.

CARL FIQUÉ, Piano
KATHERINE NOACK-FIQUÉ, Dramatic Soprano.
FIQUE MUSICAL INSTITUTE.
128 DeKalb Avenue, Brooklyn.

ELINOR COMSTOCK MUSIC SCHOOL,
A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal Harmony, Sight Reading, Ensemble Playing, Lectures on current Operas. Classes Arranged in French Classic Dancing. Literature and History of Art.
Miss Elinor Comstock, 1000 Madison Ave., N. Y.

ANGEL AGNES CHOPOURIAN,
DRAMATIC SOPRANO.
Oratorio—Concerts—Recitals—Instruction.
864 Carnegie Hall.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Heathcote Hall, 609 West 114th St., New York.
Tel. 7814 Morningside.
(Bet. Broadway and Riverside Drive.)

JAMES P. DUNN,
Composer and Organist, St. Patrick's Church, Jersey City. Instruction, Piano, Organ, Theory and Sight Singing. (Specialty Gregorian Chant and Catholic Church Music.) Phone 2867-W Bergen.

MME. EMMA A. DAMBMANN,
CONTRALTO.
Voice Culture and Art of Singing. Concert and Oratorio. Residence Studio, Hotel Calumet.
Phone: Columbus 1628. 340 West 57th St.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE, 230 East 62d Street.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

ORRIN W. BASTEDO,
BARITONE.
36 Gramercy Park, New York City.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST,
Returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils. Address: 889 St. Nicholas Ave., N. Y.; Phone, 3050 Audubon. Mondays and Thursdays, 10 So. 18th St., Phila.

SONGS
JEAN PAUL KURSTEINER
FOR TENOR OR SOPRANO.
"Morning," "Of a' the Airs," "Hia Lullaby," "Awake, My Love," "The Betrothal," "Invocation of Eros," "My Heart Sings as the Birds Sing," "Canticle of Love." Mr. Kursteiner will receive pupils at his residence studio, The Belnord, B'way and 86th St., New York.

DR. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Conductor Symphony Concerts.
Kursaal Blankenberg, Belgium.

ELLA MAY SMITH,
INSTRUCTION—PIANO, SINGING, MUSIC, HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus, Ohio. Telephone, Automatic, 1294.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 503 Huntington Chambers, Boston.

EDYTHE SNOW HUNTINGTON
Pianist. Teacher of Pianoforte. Leschetizky method. For booklet and terms and to engage lesson hours, address 47 Church St., Montclair; Phone 824-J. Morning hours may be engaged for adults. Other studios—303 Carnegie Hall, N. Y.; Phone 1350 Columbus; 322 E. Front St., Plainfield, N. J.; Phone 501-R Plainfield.

MILTONELLA BEARDSLEY,
PIANIST.
Management, Antonia Sawyer,
1424 B'way, N. Y. City.
143 Carnegie Hall, New York.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
701 Carnegie Hall.
Celia Aarup Greene, Pianist.

MIDDLETON
BASS
4073 Kenmore Avenue Chicago, Ill.

E. LUCILLE MILLER
SOPRANO
Address all Communications to
S. F. TROUTMAN
Sixth Ave., Pittsburgh, Pa.

DALLMEYER RUSSELL
PIANIST
329 South Graham St., Pittsburgh, Pa.

GRACE WELSH-PIPER
VOICE
Metropolitan Opera House Bldg. New York
10 South 18th Street, Philadelphia

MARIE LOUISE TODD
PIANIST
TEACHER OF PIANO
Residence, Hotel Grenoble Studio, Carnegie Hall, New York

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

MORTIMER WILSON
PHILADELPHIA
Address, Balance of Season, Atlanta Philharmonic

MARIE PARCELLO
CONCERT SINGER
Teacher of Singing Carnegie Hall, New York

SHAPIRO
DIRECTOR OF VIOLIN
Department
Formerly with Pittsburgh Orchestra
SKIDMORE SCHOOL OF ARTS
Saratoga Springs, N. Y.

FRANCES de VILLA BALL
SOLO PIANIST
Instruction, LESCHETIZKY METHOD
878 CARNEGIE HALL Phone, 1850 Columbus

EDITH WATKINS GRISWOLD
SOPRANO
Specialty Voice Placing and
Italian Opera Coaching
41 East 52d Street, New York
Phone, Plaza 3236
Management: ANTONIA SAWYER
1425 Broadway

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano
Instruction
Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address, 144 East 180th Street New York City

ANNE GRIFFITHS
VOCAL INSTRUCTION
5535 Ellsworth Avenue, Pittsburgh, Pa.

ETTA EDWARDS
EUGENE BERNSTEIN
PIANIST and COACH
Russian Trio

SWEET
1428 Broadway, New York
Met. Opera House Building

EDWARD STRONG
KITCHELL
TENOR
Residence, 178 West 81st St.
Phone 9884 Schuyler
Met. HANSEL & JONES
1 East 42d Street, NEW YORK

John CHIPMAN
TENOR
Concerts, Oratorios, Recitals
Management: M. H. HANSON
427 Fifth Ave., New York

WONDERFUL RESULTS SECURED
Send for Attractive Catalogue
Spring Term Now Beginning
Address: VIRGIL PIANO SCHOOL
Mrs. A. M. VIRGIL, Director, 42 West 75th Street New York

SUE HARVARD, Soprano
Soloist Christ Methodist Episcopal Church
914 St. James Street, Pittsburgh, Pa.

MAX HERZBERG
PIANIST
Accompanist for Leading Artists
Advanced Piano Pupils accepted. Vocal Coach
215 Manhattan Ave., New York PHONE RIVER, 18290

SHARP-HERDIEN
SOPRANO
L 5132 Kenmore Avenue Chicago, Ill.

LEGLER
RECITALS
Dramatic Soprano. Oratorios, Concerts
Address, 615-625 Orchestra Hall, Chicago, Ill.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago.

Louise St. John WESTERVELT
SOPRANO
Concerts, Oratorios, Recitals.
1353 N. State St. Chicago.

THE STERNBERG
SCHOOL OF MUSIC, Inc.
Fuller Building, 10 South 18th St., Philadelphia

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Chalmers Brick Presbyterian Church, Oneida
Madison Ave. Club, 412 FIFTH AVENUE, NEW YORK CITY

Mrs. THEODORE WORCESTER
CONCERT PIANIST
Address: 620 Orchestra Building, Chicago, Ill.
STEINWAY PIANO USED

MOTLEY
Soloist St. Patrick's Cathedral
Hotel Bristol, 122 West 49th St.
Management: LeROY HETZEL
114 West 73d Street New York

VIOLINIST DUBINSKY
3502 North 17th Street, Philadelphia, Pa.

ELSIE DE VOE
PIANISTE
TEACHER
Address, 609A WOODLAND PARK
CHICAGO, ILL.
TELEPHONE DOUGLAS, 948

CAROLINE HUDSON-ALEXANDER
SOPRANO
Soloist Plymouth Church, Brooklyn
Management: LOUDON CHARLTON
Carnegie Hall, New York

T. Carl WHITMER
COMPOSITION - PIANO - ORGAN
8429 WALNUT STREET, PITTSBURGH, PA.
and Pennsylvania College for Women

LULU DOWNING
Composer-Pianist
Song Recitals. Featuring Vocal Artists of Note
Music Art Shop. 608 Fine Arts Building, Chicago, Ill.

JOHN B. MILLER
Tenor
624 Michigan Avenue, Chicago, Ill.

LEONTINE DE AHNA
CONTRALTO, OP BERLIN
Hotel Endicott, 81st St. and Columbus Ave., New York

RO LUTIGER GANNON
CONTRALTO
E 715 Kimball Hall Chicago

KATHERINE ALLAN LIVELY
PIANIST
Tel. Drexel 7815 876 East 45th St., Chicago

PAUL GUNDLACH
ACCOMPANIST FOR ARTISTS
249 West 104th Street Phone, Riverside 5924

MABEL HUGHES
Accompanist and Coach
515 Lexington Ave., New York Telephone, 9883 Murray Hill

ALTA MILLER
Mezzo-Soprano
Concerts, Recitals, Teaching
1707 HINMAN AVE., EVANSTON, CHICAGO
Telephone, Evanston 318

THEODORA STURKOW
RYDER
Pianist
4715 Lake Avenue, Chicago, Ill.

PLUMB
Contralto, Oratorio, Recitals, Concerts
Address: 4173 Lake Ave., Chicago Phone, Drexel 9330
Exclusive Management: HARRY CULBERTSON
Fine Arts Building, Chicago, Ill.

FRANK WALLER
Opera Coach
Assistant Conductor Boston Opera Co.
In Paris until September 15th. 8 Rue Edmond About

THE BEETHOVEN TRIO
M. Jennette London Otto B. Roehrborn Carl Broekner
Piano Violin Cello
For Date Address, M. J. LOUDON, Mgr.
629 Fine Arts Building, CHICAGO, ILL.

Mildred POTTER
CONTRALTO
CONCERTS, ORATORIO, ETC.
MANAGEMENT: WALTER E. ANDERSON
8 West 38th St., New York

LEON RICE, Tenor
ORATORIO - CONCERT - RECITAL
The Belmont, Broadway and 86th Street
New York City
Engagements may be made through any musical Agency
Personal Representative: DIXIE HINES,
1402 Broadway

FRIEDBERG
Exclusive representative Concert Dir. Leonard, Berlin, Mgr. distinguished artists.
1425 B'way. Phone, 1274 Bryant.

JORGE C. BENITEZ
BARITONE-TEACHER OF SINGING.
"Benitez I consider eminently suited to impart the art of singing in all its branches. Students who diligently work with him will find great benefit therefrom."—EMILIO DE GOGORCA.
165 West 71st Street Phone, 6821 Columbus

Geraldine DAMON
VOCAL INSTRUCTION
Wallace Building, Pittsburgh

HAGGERTY-SNELL
TEACHER OF VOCAL MUSIC 128 Taylor St., San Antonio, Texas

Lambert MURPHY
TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to Walter E. Anderson, Mgr.
8 W. 38th St., New York City

VICTOR HARRIS
THE BEAUFORT
149 West 57th Street
Tel. 3653 Columbus

Vocal Studios RAGNA LINNÉ
Kimball Hall Chicago

GWILYM MILES
BARITONE
Oratorio and Concert Recitals
STUDIO: 917 CARNEGIE HALL

BARONESS LITTA von ELSNER
Vocal Instruction
562 Park Avenue, New York Phone, 4788 Plaza

S. WESLEY SEARS
St. James Church
22d and Walnut Sts., Philadelphia.
ORGAN RECITALS. INSTRUCTION.

N. V. PEAVEY
Concert Pianist and Teacher and Coach
99 Euclid Avenue, Brooklyn, N. Y.
and 86 East 34th Street, New York

WALTER KNODLE
ST. CLARE
STUDIO OF MUSIC
1523 Chestnut Street Philadelphia, Pa.

KRIENS
Composer Violinist
381 W. 87th St.
Phone, 6391 Cal.

HANS MERX
GERMAN LIEDER SINGER
Metropolitan Opera House Bldg., 1425 Broadway, New York

Antonio FROSOLONO
Concert Violinist
Pupils accepted at Residence Studio
1227 East 44th Place, Chicago, Ill. Phone, Drexel 5079

ARTHUR DUNHAM
CONDUCTOR LYRIC GLEE CLUB
MILWAUKEE, WIS.

VITTORIO CARPI
VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via del Conti 7, P 2 do

MAX JACOBS
VIOLINIST
Concerts, Musicales, Instruction
The Max Jacobs String Quartet
STUDIO: 15 W. 81st Street, New York
Tel. 6144 River

FRANK WALLER
Opera Coach
Assistant Conductor Boston Opera Co.
In Paris until September 15th. 8 Rue Edmond About

THE BEETHOVEN TRIO
M. Jennette London Otto B. Roehrborn Carl Broekner
Piano Violin Cello
For Date Address, M. J. LOUDON, Mgr.
629 Fine Arts Building, CHICAGO, ILL.

Mildred POTTER
CONTRALTO
CONCERTS, ORATORIO, ETC.
MANAGEMENT: WALTER E. ANDERSON
8 West 38th St., New York

LEON RICE, Tenor
ORATORIO - CONCERT - RECITAL
The Belmont, Broadway and 86th Street
New York City
Engagements may be made through any musical Agency
Personal Representative: DIXIE HINES,
1402 Broadway

FRIEDBERG
Exclusive representative Concert Dir. Leonard, Berlin, Mgr. distinguished artists.
1425 B'way. Phone, 1274 Bryant.

JORGE C. BENITEZ
BARITONE-TEACHER OF SINGING.
"Benitez I consider eminently suited to impart the art of singing in all its branches. Students who diligently work with him will find great benefit therefrom."—EMILIO DE GOGORCA.
165 West 71st Street Phone, 6821 Columbus

Geraldine DAMON
VOCAL INSTRUCTION
Wallace Building, Pittsburgh

HAGGERTY-SNELL
TEACHER OF VOCAL MUSIC 128 Taylor St., San Antonio, Texas

Lambert MURPHY
TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to Walter E. Anderson, Mgr.
8 W. 38th St., New York City

VICTOR HARRIS
THE BEAUFORT
149 West 57th Street
Tel. 3653 Columbus

Vocal Studios RAGNA LINNÉ
Kimball Hall Chicago

GWILYM MILES
BARITONE
Oratorio and Concert Recitals
STUDIO: 917 CARNEGIE HALL

BARONESS LITTA von ELSNER
Vocal Instruction
562 Park Avenue, New York Phone, 4788 Plaza

S. WESLEY SEARS
St. James Church
22d and Walnut Sts., Philadelphia.
ORGAN RECITALS. INSTRUCTION.

N. V. PEAVEY
Concert Pianist and Teacher and Coach
99 Euclid Avenue, Brooklyn, N. Y.
and 86 East 34th Street, New York

WALTER KNODLE
ST. CLARE
STUDIO OF MUSIC
1523 Chestnut Street Philadelphia, Pa.

KRIENS
Composer Violinist
381 W. 87th St.
Phone, 6391 Cal.

HANS MERX
GERMAN LIEDER SINGER
Metropolitan Opera House Bldg., 1425 Broadway, New York

Antonio FROSOLONO
Concert Violinist
Pupils accepted at Residence Studio
1227 East 44th Place, Chicago, Ill. Phone, Drexel 5079

ARTHUR DUNHAM
CONDUCTOR LYRIC GLEE CLUB
MILWAUKEE, WIS.

VITTORIO CARPI
VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via del Conti 7, P 2 do

MAX JACOBS
VIOLINIST
Concerts, Musicales, Instruction
The Max Jacobs String Quartet
STUDIO: 15 W. 81st Street, New York
Tel. 6144 River

FRANK WALLER
Opera Coach
Assistant Conductor Boston Opera Co.
In Paris until September 15th. 8 Rue Edmond About

THE BEETHOVEN TRIO
M. Jennette London Otto B. Roehrborn Carl Broekner
Piano Violin Cello
For Date Address, M. J. LOUDON, Mgr.
629 Fine Arts Building, CHICAGO, ILL.

Mildred POTTER
CONTRALTO
CONCERTS, ORATORIO, ETC.
MANAGEMENT: WALTER E. ANDERSON
8 West 38th St., New York

LEON RICE, Tenor
ORATORIO - CONCERT - RECITAL
The Belmont, Broadway and 86th Street
New York City
Engagements may be made through any musical Agency
Personal Representative: DIXIE HINES,
1402 Broadway

FRIEDBERG
Exclusive representative Concert Dir. Leonard, Berlin, Mgr. distinguished artists.
1425 B'way. Phone, 1274 Bryant.

JORGE C. BENITEZ
BARITONE-TEACHER OF SINGING.
"Benitez I consider eminently suited to impart the art of singing in all its branches. Students who diligently work with him will find great benefit therefrom."—EMILIO DE GOGORCA.
165 West 71st Street Phone, 6821 Columbus

Geraldine DAMON
VOCAL INSTRUCTION
Wallace Building, Pittsburgh

HAGGERTY-SNELL
TEACHER OF VOCAL MUSIC 128 Taylor St., San Antonio, Texas

Lambert MURPHY
TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to Walter E. Anderson, Mgr.
8 W. 38th St., New York City

VICTOR HARRIS
THE BEAUFORT
149 West 57th Street
Tel. 3653 Columbus


The H. P. NELSON PIANO

*The Highest Quality
for the Money*

The H. P. Nelson Company
CHICAGO

The EVERETT PIANO. One of the three Great Pianos of the World
THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK CHICAGO
Owners of
THE EVERETT PIANO CO., Boston

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.
Miss Clara Baur, Directress



Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the leading Musicians and Artists of today.
Elocution MUSIC Languages
Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.
MISS CLARA BAUR
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

AMERICAN CONSERVATORY

Kimball Hall, Wabash Ave. and Jackson Blvd., Chicago
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:
Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henriot Levy, Silvio Seloni.
Singing—Karlton Hackett, Ragna Linne, David D. Duggan, Jennie F. W. Johnson, John T. Read.
Organ—Wilhelm Middelichulte.
Violin—Herbert Butler, Adolf Weidg.
Theory—A. Weidg. Arthur Olaf Anderson.
Public School Music—O. E. Robinson.
Dramatic Art—Maud A. Miner.
JOHN J. HATTSTAEDT, President.
Catalogue mailed free.

KRANICH & BACH

PRODUCE **PIANOS**
OF THE HIGHEST MUSICAL TYPE

FACTORY AND WAREHOUSES:
233 to 245 East 23d Street NEW YORK
CHAPMAN GOULD SOPRANO ADDRESS
3314 Broadway, New York
Telephone, 4570 Schuyler
A. VIRGIL Virgil School of Music
48 East 22d St., New York
Spring Term Begins March 28th
Enrollment, March 23rd
SEND FOR PROSPECTUS

Examine the workman-
ship on the Conover
Piano. Only a superior
instrument is so well
made.

Send for Catalog

The Cable Company.
Manufacturers
Chicago

VICTOR KÜZDÖ VIOLINIST
Concerts, Musicales
and Instruction

Studio at New York Institute of Music, 550 West End Avenue, New York

GADMAN and HASSLER Recital—(Indian Music)
COMPOSER CONTRALTO For Terms and Dates Address:
3522-17th Avenue, Denver

M. ELFERT FLORIO Teacher
of Singing

STUDIOS:
Grand Opera Tenor Dramatic ("Scala" Milan) 104 West 79th St., New York

William J. Fall
Assistant to Mr. Oscar Saenger
TEACHER OF SINGING
Interpretation and Artistic Finish
Phone, 4381 Lenox 124 East 92d St., New York

Mme. ELISE GRAZIANI
MEZZO-SOPRANO.
Pupil of Julius Stockhausen, Frankfurt. Song re-
citals, vocal instruction. Pennsylvania College for
Women, Woodland Road, Pittsburg, Pa.

KIRK TOWNS Baritone
Member Board of Directors Chicago Musical College

A. JAHN (BASS)
Management, A. FRIEDBERG
1425 Broadway
Personal Address, 401 West
143d Street, New York City
Tel., 7527 Audubon

Herbert MILLER Baritone
Exclusive Management:
HARRY CULBERTSON, Fine Arts Bldg., Chicago

E. STANDARD THOMAS
VOCAL
Carnegie Hall, New York
American Representative of the
KING CLARK STUDIOS OF BERLIN

Grace Kerns.
SOPRANO
St. Bartholomew's Church, New York
Management, WALTER E. ANDERSON
5 West 35th Street

MAXIMILIAN PILZER
VIOLINIST
Direction: ANTONIA SAWYER
1425 Broadway New York

VON STEIN
ACADEMY OF MUSIC
Incorp. Nov., 1907
HEINRICH VON STEIN, President
Fifteenth Street and Grand Avenue
LOS ANGELES, CAL.

MAYHEW
BARITONE PITTSBURG

LESCHETIZKY School of
Piano Playing
(Inc.)
HAROLD NASON, Director
1712-14 Chestnut Street Philadelphia

BUTLER Soprano-
Concerts
Pupils Accepted
Auditorium Building Chicago, Ill.

GARTON
LOCAL MANAGER
323 S. Wabash Avenue, Chicago, Ill.

JOINT RECITALS
SIBYL JAMES G.
SAMMIS-MacDERMID
Soprano Composer-Accompanist
AVAILABLE Exclusive Management:
Limited Number HARRY CULBERTSON
Oratorio and Orchestral Engagements, Fine Arts Bldg., Chicago

MARGARET KEYES
CONTRALTO
CONCERT, ORATORIO and RECITALS
Management, THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York
Personal Address, 2080 Broadway Phone, 6648 River

HARRISON M. WILD Concert
Organist
KIMBALL HALL, 243 Wabash Avenue, CHICAGO
INSTRUCTION
PIANO ORGAN
CONDUCTOR—Apollo Musical Club Mendelssohn Club

BERLIN

JENNER ST., 31,
BERLIN, W., May 11, 1912.

The forty-seventh annual music festival of the Allgemeiner Deutscher Musikverein is to be given this year at Dantzig from May 27 to 31. This is the first time since the founding of the association by Franz Liszt in 1861 that a city of Eastern Germany has been chosen for the annual meeting. It is the purpose of this festival to present the most important novelties written during the year and the programs of the various concerts are selected with a view to giving the cream of the year's productivity. This applies chiefly to Germany, although the association has many members in foreign countries and occasionally works of other nationalities figure on the programs. The Verein has many hundreds of members recruited exclusively from among professional musicians, practically every town of the Fatherland being represented on the list. As the selection of the new works to be performed is determined on by a small committee, there is always more or less dissatisfaction on the part of members whose manuscripts are rejected, and of late years there has been a great deal of talk about favoritism and "Protectionswirtschaft." But that is an unavoidable condition. Excepting the Lendvai symphony, which has already been heard in Berlin, Wagner's "Kaisermarsch" and Ernst Boehe's "Tragic" overture, all the compositions are, so far as I know, absolute novelties that have never been performed anywhere. This is to be the program in full:

TUESDAY, MAY 23.

10 a. m.—Public rehearsal of instrumental works for first orchestra concert.

Afternoon—Sightseeing tour about the city.

7 p. m.—First concert (chorus and orchestra).

Program:

Sturmesmythe, for chorus and orchestra.....C. Heine, David And Pippa DancesRich. Mors (Symphonic overture, conducted by the composer.)

Violin concertoHeine, G. Noren Soloist, Alexander Petschnikoff. Conducted by the composer.

Tragic OvertureErnst Boehe Conducted by the composer.

Two songs, with orchestra.....Heine, Sthamer Soloist, Franz Egenieff.

Scene in which the devil appears and closing scene from opera, The Devil's Parchment.....Alfred Schattmann Soloists: Adelheid Pickert, soprano; Walter Kirchhoff, tenor; Franz Egenieff, baritone.

Conducted by the composer.

WEDNESDAY, MAY 23.

10 a. m.—Business meeting.

Afternoon—Exercises by members of the Dalcroze School.

6.30 p. m.—First chamber music concert.

Program:

Three movements from string quartet.....Jan Ingenhoven Wendling Quartet.

Variations on an old Ave Maria, for violin and piano, Jul. Weissmann

Anna Hegner and the composer.

Five lieder for tenor.....Walther Bransen Dr. Römer.

Divertimento for string quartet.....Josef Haas Wendling Quartet.

After the concert—Official reception at the Artushof.

THURSDAY, MAY 30.

9 a. m.—Conference on ways and means of realizing the intended purpose of the Verein as set forth in Articles 3 and 4 of the Constitution.

12 a. m.—Excursion to Zopot. Return 5 p. m.

8 p. m.—Second chamber music concert.

Program:

Music for seven instruments.....Rudi Stephan Michael and Josef Press, L. van Laar, Kutschka and associates.

Four songs for soprano.....Jos. Marx Eva Lessmann.

Sonata for violin and piano.....Jos. Renner Violinist, Herr Prins-Danzig; pianist, Frau. Ziese-Elbing.

Movement from string quartet.....Paul Scheinpflug Press and associates.

Piano quartetPaul Juon Press and associates and the composer.

FRIDAY, MAY 31.

10 a. m.—Public rehearsal of the instrumental works for the second orchestra concert.

6 p. m.—Second orchestra concert, with chorus.

Program:

Symphony in D major.....Ervin Lendvai The Pilgrim, for baritone, choir and orchestra.....G. Selden

Symphonic poem, HaschischA. P. Böhm Two duets for soprano, tenor and orchestra.....Rud. Werner

Symphonic poem, After Sunset on the Ocean.....Otto Liet KaisermarschRich. Wagner

Program:

The Stern Conservatory gave the fourth public performance by the pupils of its operatic department at the Comic Opera on Friday. Acts from "Tannhäuser," "Freischütz," the "Jewess" and "Mignon" were given. The stage management was in the hands of Nicolaus Rothmühl, the head of the operatic department of the institution, while the

performances themselves were conducted by Director Gustav Hollaender. The youthful singers again proved that this famous institution is doing excellent work; although the pupils are not yet all finished, some beautiful voices were displayed, and not a few of them revealed in their acting the real instincts for the stage which count for so much in an operatic career. The Stern Conservatory is now the largest institution of musical learning in Germany and the four public operatic performances of its



TWO INTERESTING PIANISTS—SOPHIE MENTER AND ALICE RIPPER.

pupils as well as the many public concerts given during the winter, have testified to the high standards maintained by Director Hollaender and his staff.

Maximilian Moris' régime as director of the new Kurfürsten Opera will soon come to an end it seems. Moris



COSIMA WAGNER AND HER DAUGHTER, MADAME HOUSTON STEWART CHAMBERLAIN, AT BORDIGHERA.

was in financial difficulties from the very first and as the receipts have not been commensurate with the expenses, matters soon went from bad to worse until Moris, it appears, is now about to withdraw. It is reported that Director Palfi, of the New Operetta Theater, has rented the Kurfürsten Opera, and that would indicate that we

shall have operetta there next season. The Moris undertaking has proved again that grand opera cannot exist without subsidy of some kind.

Victor Heinze, the distinguished piano pedagogue, who, as I have already reported, has left Chicago and established himself in Berlin, is to take up public playing again next season. Mr. Heinze will make appearances in Berlin, Munich, Leipzig and a number of other important German cities. His solo and ensemble work will, however, in no way interfere with his teaching.

As a violin teacher Paul Elgers, the former director of the Eichelberg Conservatory, is meeting with flattering success in Berlin. One of his most gifted pupils, Dora von Moellendorff, is making a name for herself as a soloist. In such important cities as Leipzig, Cologne and Berlin, where she was recently heard, she received unstinted praise at the hands of the critics and a warm welcome on the part of the public.

The text of Puccini's new opera, "Anima allegria," is, in brief, as follows: Pedro, the son of the Marchioness Arrahanes, an elderly lady whose imagination never ventures outside the pale of established conventions and family traditions, finds life on his mother's estate insufferably dull and seldom appears at home, except when in need of money to pay for his student follies. But one day the vivacious niece of the marchioness, accompanied by her still more vivacious chambermaid, comes to live with them, and the two proceed to turn the prim household topsy turvy. In one of their pranks they take part in a village wedding, the niece, Lolita, acting as bridesmaid. Having spent all her pocket money at the last fest, she is unable to make the bride a present, but in lieu of one gives her this advice: "Only he can be happy who knows how to make others happy, who has within himself a treasure of unfailing cheerfulness, for to laugh is to live." In the midst of the festivities Pedro appears, sent to fetch his irrepressible cousin home, but she makes him join in the gaiety, and finally the marchioness herself comes to put an end to the fun just as Lolita is ringing the church bell in honor of the nuptials. Needless to say, the two cousins, after various skirmishes, decide to follow the example of the village pair, and the marchioness, content that her son has thus become reconciled to live at home, gives them her blessing.

A music festival was recently held in Schwerin for the purpose of introducing Danish music to the German public. The program was made up of chamber music by contemporary Danish composers, among other things being a sextet by Børresen and two works by Prof. Viktor Bendix, a music teacher of Copenhagen, these being a sonata and a trio in A major. The latter work has already been heard in Berlin. The performers were all Danish artists of note. The fest was largely attended.

Mahler's eighth symphony, called the "Symphony of the Thousand," is to be performed in Paris and London in the spring of 1913. It is reported that the London and Paris managers who are to produce the work are to attend the Berlin performances on May 17 and 18, with a view to securing the Leipzig choirs and the Berlin Philharmonic Orchestra for the London and Paris performances.

Max Reger has recently completed several new compositions, as a concerto for orchestra written in the old style; a vocal composition entitled "An die Hoffnung," for contralto, solo and orchestra; a work for male chorus and orchestra, entitled "Roman Song of Triumph," and three orchestral pieces, to wit, a nocturne, "Elfenpuk" and "Helios." The first public performance of these new compositions will occur here in Berlin next season in the new series of concerts given for the purpose of introducing novelties by the Emil Gutmann Concert Bureau.

A young Colorado pianist, Elizabeth Kurth, who has been studying in Berlin for the past two years with Alberto Jonas, recently appeared in Görlitz as soloist with the Görlitz Symphony Orchestra under Director Jüttner, scoring an emphatic success. She played the Saint-Saëns G minor concerto.

Emanuel Alfieri is the new head of the Alfred Schmidt Nachfolger Concert Direction of Munich.

Conrad Ansgor is to conduct a Master Class of Piano Playing at the Königsberg Conservatory during the month of August.

Engelbert Humperdinck, who has been recuperating for several weeks past at Frascati, has so far recovered from the effects of the shock of last winter that he hopes soon to be able to resume his work as a composer.

Max Bruch's latest choral work for baritone solo, mixed choir and orchestra, entitled "Die Macht des Gesanges,"

has just been published by Simrock, of this city. The novelty will be produced next winter by many of the leading oratorio societies of the Fatherland.

A Swedish music festival is to be given at Dortmund from June 8 to 11.

The Berlin Comic Opera has finished its course as a home for operatic music. Hans Gregor, during his directorship, sank no less than 1,000,000 mark, it is claimed, and after Gregor's departure Hermann Gura conducted for a short season on the same stage last spring, which resulted for him in a loss of 50,000 marks. And the so called operatic ensemble which has been giving performances there during the past winter was quite beneath criticism. Director Halm, of the Neues Schauspielhaus, has rented the building and from next Wednesday on drama will be given. The Comic Opera, like the Kurfürsten Opera, again illustrates that opera cannot be made to pay, even in such a great music center as this.

Cimarosa's charming old opera, "Il matrimonio segreto" ("The Secret Marriage"), was produced here on Thursday in the hall of the Royal High School. Historically this old work is of great interest. Cimarosa was born six years prior to Mozart, but this opera was not written until the year after the latter's death. It has been claimed that Mozart learned much from Cimarosa, but the reverse is probably true. Even though Cimarosa was six years the senior of Mozart, the latter began to compose at a much earlier age and the "Don Juan" reminiscences in the "Secret Marriage" are too obvious. The "Marriage of Figaro" and the "Magic Flute" are also at times forcibly suggested. The depth, the stamp of immortality, however, are lacking. Yet, Cimarosa, as the father of Italian opera buffo, exerted a strong influence. It was from him that Rossini took his cue. The work was staged on Thursday by Hermann Gura and conducted by Richard Falk. The

orchestra was recruited from members of the Philharmonic, so for once we had the unique treat of hearing this magnificent band of musicians play in opera. The most important singer in the cast was Franz Egenieff, who, in the role of Count Casalta, was admirable both vocally and histrionically. Max Mendens as Geronimo proved to be a very acceptable bass buffo. The roles of Geronimo's two daughters, Elisetta and Carolina, were in the hands of Adelaide Pickert and Berta Gardini respectively. The tenor, Nardow, as Paolino, was unsatisfactory, his voice sounding harsh and strident. This occasion marked the operatic debut of Berta Gardini, the daughter of Etelka Gerster. Although she is not likely ever to become the great artist that her celebrated mother was, she has many excellent qualities, both as a singer and as an actress. She has no small degree of technical skill and she sings with intelligence and warmth and her acting is convincing. Very charming was Adelaide Pickert, a pupil of Jean Nadalo-



CIMAROSA.
The father of Italian opera buffo, whose chef d'oeuvre, "The Secret Marriage," was revived at Berlin on May 9 with great success.

vitch. Her light soprano voice is sympathetic and has been admirably schooled. The charming duets, trios and sextets in which the old work abounds were well sung and were among the most pleasing features of the evening.

Nicolene Zedeler, who accompanied Sousa and his Band on their tour around the world in the capacity of solo violinist, has returned to her home in Berlin with Mr. and Mrs. Theodore Spiering. The young artist has many interesting experiences to tell of this, remarkable tour. In the year or so of its duration almost 1,000 concerts were given, two concerts a day being the rule during the greater part of the trip. Sometimes the conditions under which the artists were obliged to play were most trying; for instance, in England and Ireland, where the concert halls are not heated at all, Miss Zedeler's hands were so stiffened by the cold that it was almost impossible to hold

her bow and on the only occasion when a gas stove was forthcoming to mitigate the frostiness of the artists' room, the gas escaped and Miss Zedeler was nearly asphyxiated. In Africa the concerts were given in the open, and in order to keep to the schedule of two a day it was necessary to give the afternoon concert while the sun was still at its hottest; the combined effect of the heat and the glare of the burning sun on the desert was almost overpowering and the young artist was obliged to play with closed eyes while the tears ran down her cheeks. But the agreeable features of the tour offset the many trials and the young lady won a host of friends and admirers and managed to do a great deal of sight seeing in spite of the arduous work entailed. In Sydney she was presented with a beautiful Lupot violin, which she highly treasures. Mr. Sousa so admired the courage and will power Miss Zedeler exhibited in letting no circumstances, however annoying, prevent her carrying out her part of the program and he was so thoroughly satisfied with her artistic performances that he has re-engaged her for his next tour. Miss Zedeler is glad to be back at work again with her old teacher, Mr. Spiering, to whom she owes her entire instruction, but says the experiences of the tour were a liberal education never to be forgotten.

ARTHUR M. ABELL.

Putnam Griswold's Concert Plans.

Putnam Griswold will return to America early in the autumn, as the month of October will be devoted to a concert tour now being booked by Loudon Charlton. The basso's operatic success, which has proven even more pronounced in New York than in London and Berlin, has won for him a large following, and many will be glad to know that a portion of his time hereafter will be spent in the concert field.

One of the basso's striking successes the past season was his appearance with the New York Symphony Orchestra. It was on this occasion that the New York Herald characterized his voice as "one of the very finest since the days of Edouard de Reszke." Griswold's training for oratorio has been especially complete; his repertory includes many of the classics as well as modern works of importance.

VICTOR HEINZE

PIANIST AND TEACHER
For many years the well known and successful exponent of
Leschetizky's principles of piano playing.
Berlin W., Luitpold St. 35

HARMONY and COUNTERPOINT in VIENNA

LOLITA D. MASON

Wien, VIII Buchfeldgasse 6, Tür 11
Short and concise courses. Modulation and Analysis
easily made clear and applicable

Leila S. HÖLTERHOFF

CONCERT SOPRANO
In Europe Season 1911-12
Address: Nassauische St. 24, Berlin W., Germany

MORATTI

VOCAL INSTRUCTION
For four years the only assistant of the late G. B. LAMPERTI
Authorized representative of his method
BERLIN W., PRAGER ST., 11

IMPERIAL ROYAL ACADEMY of MUSIC and DRAMATIC ART in VIENNA

Instruction in all branches of Vocal and Instrumental Music and Dramatic Art by 75 eminent masters.

Terms Begin on 10th of September. Admission also during the year

Fee from \$60 to \$100 per annum, according to class

The Academy has also opened two Masterschools

Tuition Fee for each Masterschool: \$180 per annum

For further information apply to the Office of THE IMPERIAL ROYAL ACADEMY OF MUSIC
VIENNA, III, Lothringerstrasse 14

MAESTRO FRANZ EMERICH VOCAL PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE INSTRUCTION and MADAME TERESA EMERICH

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CHARLES DALMORES, tenor, Metropolitan Opera Co. and Covent Garden. Lohengrin of Bayreuth festival.
ADAM DIDUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
FRANK EGENIEFF, baritone, Berlin Royal Opera.
FLORANCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
MARGARETHE MATSENAUER, mezzo-soprano, Munich Royal Opera and Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
*DAVIDA HESS, soprano, Stockholm Royal Opera.
*FRANCES ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.
MARCELLA LINDB, the famous concert singer.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked * are those of pupils of Mme. Emerich.

Telephone, Amt Wilmersdorf No. 2067

BERLIN, W. W. Nicolaiplatz

E. POTTER FRISSELL

Leschetizky Method

For ten years a highly successful teacher of this famous method. Certificated and highly endorsed. Pupils appear frequently in public recitals before a musical audience. Special attention to Teacher's Course; also to piano, harmony and theory. Apply, Eisenstuckstr. 16, Dresden, A. Germany.

HOWARD WELLS

PIANIST AND TEACHER

Authorized representative of

LESCHETIZKY

KUPSTEINER ST. 6 BERLIN W., GERMANY

RICHARD LOWE

Teacher of Singing

Thorough Preparation for the Operatic Stage

Bamberger St. 44, Berlin W., Germany

RALPH GINSBURG

AMERICAN VIOLINIST NOW IN EUROPE

Alberto JONAS

Jenaer St. 29, Berlin, W.

MAURICE VERA KAPLUN

ARONSON

Pianist-Pedagog Concert-Pianists
BERLIN W., BOZENER ST. 8

GEORGE FERGUSON

BARITONE

Vocal Instructor

AUGSBURGER ST. 64, BERLIN W., GERMANY

BILDUNGSANSTALT JAQUES-DALCROZE

Begins its TEACHERS' COURSES

Then re-Children's—Dilettantes Courses

in arden City of Hellerau-Dresden

In New Building of Institute, October 16th

School Prospectus N.m. gives full particulars

Address: BILDUNGS-ANSTALT, - Dresden-Hellerau 78

King Clark Studios

Kurfürstendamm 63, Berlin, W.

SCHARWENKA WILL RETURN TO AMERICA.

The famous Polish pianist, Xaver Scharwenka, will tour the United States and Canada again the coming season under the management of R. E. Johnston. The return of so interesting and important a personality in the pianistic world as Xaver Scharwenka is an event to be looked for-



XAVER SCHARWENKA.

ward to by the musical public on this side of the Atlantic. Music lovers from Maine to California will be glad to avail themselves of the opportunity of hearing again this celebrated exponent of piano playing in its purest and most artistic form.

Scharwenka will make an extended tour of America, beginning in October and remaining throughout the entire season. His bookings are in the hands of R. E. Johnston.

In Europe Scharwenka does not play in public very often, and then only in the largest cities on important occasions, but when he does appear on the concert platform, it is always looked upon as an event of unusual musical import. He gave a recital last month at Posen for the benefit of the Music Teachers' Verein of that city, and on this occasion his concert netted for the society M. 3,500. The famous pianist received an ovation and also a couple of immense floral wreaths.

As is well remembered, Scharwenka, when last here, two years ago, was engaged to play twice with the New York Philharmonic Orchestra, an honor conferred upon no other soloist that season. His tour was an immense success, he having been greeted with the greatest warmth throughout the country. Next season Scharwenka will be heard in all of his principal standard repertory numbers and, furthermore, in several selections that he has not played in recent years, but with which he formerly invariably scored rousing successes. One of these is Liszt's arrangement of the overture to "William Tell." Played with the indescribable charm that Scharwenka gives to it, this is a most effective number. It was at a soirée in Paris in the thirties that Liszt conceived the idea of arranging the "Tell" overture for piano. Liszt had played that evening and among the listeners was Rossini. The young lion of the piano told the maestro of his plan and Rossini made a bet with Liszt that he could not give an effective piano setting to the overture. Rossini lost the bet and became himself one of the greatest admirers of Liszt's beautiful arrangement.

Liszt often declared in the late eighties, after Scharwenka had become famous, that no other pianist could play his "Tell" overture like the Pole.

Mr. Johnston already has booked Scharwenka for many important engagements, and a very busy season is assured.

Arion Concert at Miami University.

Oxford, Ohio, May 20, 1912.

The Arion Choir concert of Miami University, last Friday evening was the most notable choral performance ever given in Oxford. The cantata "Odysseus," by Max Bruch, was sung by a chorus of 150 voices, four soloists, a sextet

and octet of solo voices, with piano and pipe organ accompaniment in the University auditorium before a large and enthusiastic audience. Gwilym Miles, baritone, of New York City, sang the part of Odysseus. He showed a voice of considerable power and of excellent tone quality. His reading of the airs was both dramatic and sincere. He sang with a keen appreciation of the composer's ideas. Mr. Miles was much enjoyed and was greeted with enthusiasm. This was his second appearance in Oxford.

Mabel Beddoe, the Canadian contralto, sang the part of Penelope. No more beautiful contralto work has ever been done here. The two exquisite arias, "Penelope Mourning" and "Penelope Weaving a Garment," were sung in a voice of entrancing beauty and fine vocal control. Her interpretation of these two arias was all that could be desired. In point of dramatic sincerity, dignity, and appreciation of the details of the text, she achieved a distinct success. Her beautiful stage presence added in no small measure to her singing. All of her efforts were followed by enthusiastic applause.

Lillian Aldrich Thayer, of Oxford, sang the parts of Leucothea, Nausicaa and Athena. Miss Thayer sings in a dignified style and with a voice well modulated. She sang with sincerity and made the most of every opportunity she had.

Frederick Richards Benson, of Oxford, sang the bass parts impressively, and in excellent voice. Mr. Benson's singing has real charm and a style that is very pleasing. Both Miss Thayer and Mr. Benson were much enjoyed.

Sara Norris and Joseph W. Clokey deserve special mention for the finished way in which they played the piano and pipe organ accompaniments.

The work of the chorus was excellent. In point of attack, quality of tone, and endurance in the heavy choruses remarkable results were accomplished. The different parts were unusually well balanced and the enthusiasm of the chorus was marked. The Arion Choir is under the direction of Raymond H. Burke, head of the department of music in the University. This was the initial performance of the choir, and its May concert promises to be an annual musical event of unusual interest and importance.

Granville Sings Valentine.

Charles N. Granville sang the part of Valentine in "Faust" with the Oratorio Society, of Providence, R. I., Jules Jordan, conductor, on Tuesday evening, May 21. His success was brilliant.

Vienna Acclaims Carl Flesch.

Carl Flesch is one of the few violinists of the day who is everywhere greeted by the critics in the same eulogistic terms. Appended are Vienna press notices:

His full, noble tone, aided by a deep and earnest conception, retains the monumental contours of a Handel or a Bach in an im-

posing manner, without any trivialities or concessions to the public. It may be but a small audience that listens to him spellbound, but the sincere gratitude of these few is fraught with more importance than the meaningless enthusiasm of the non-comprehending crowds. —Der Morgen, Vienna, March 4, 1912.

External quiet and inward vitality characterize that past master of the violin, Carl Flesch; and yet his bow, in its measured dignified handling, has so much more to tell than so many a bow that flutters through the air in sugared twiddlings! No bowing exists in which Carl Flesch could not offer us fullest perfection. His musical comprehension is enormous. No wonder that the congregation that regards Flesch as a true apostle of the violin grows on apace. —Freundenblatt, Vienna, March 4, 1912.

Carl Flesch again proved himself to be an artist of rare musical finish, surpassing the average by a very great deal. A large audi-



CARL FLESCH.

ence had collected at the Rosendorfer Hall and was genuinely enthusiastic. The interesting program included among other things the adagio and the fugue from the Bach C major sonata, a work that permitted the fullest display of the artist's complete mastery of his subject, his innate realization of the spirit of the music, his flawless technique and singing, soulful tone. Various other pieces, a charming berceuse by G. Fauré in especial, showed Flesch to be anything but one-sided. After the rendering of Paganini's "Moise" variations on G string the enthusiasm of the audience forced the artist to respond with several encores. —Wiener Mittags-Zeitung, Vienna, March 6, 1912.

I notice that a Maine journal tells us that a bear recently pursued a tenor. The result was another of life's little ironies and disappointments. The tenor was not caught. —Morning Telegraph.

MARIE RAPPOLD
PRIMA DONNA SOPRANO
Metropolitan Opera House
Management, CONCERT DIRECTION M. H. HANSON, 437 Fifth Avenue, New York

PAUL DUFALT
TENOR
Address, 330 West 23d Street Tel. 2992 Chelsea

DAN BEDDOE TENOR
Season 1911-1912 in England
QUINLAN MUSICAL BUREAU, 318 Regent Street, London

Adele Krueger
DRAMATIC SOPRANO
Concert, Oratorio Recital
MANAGEMENT, CONCERT DIRECTION, M. H. HANSON, 437 Fifth Ave. N. Y. City

BORIS HAMBOURG
HARRIS, Jr.

THE PARIS RECITAL OF
GEORGE HENSCHER
Was a Colossal Success
Dates for American Tour 1912-13 now booking
Concert Direction M. H. HANSON, 437 Fifth Ave., New York

CECILE BEHRENS
Pianist, Recital, Ensemble
Concert Direction: M. H. HANSON

Elizabeth Sherman CLARK
PRIMA DONNA CONTRALTO
Formerly Metropolitan Opera. Direction, M. H. HANSON, 437 Fifth Ave., New York

Famous Russian Cellist
Returns to America for Season of 1912-1913
Management, CONCERT DIRECTION M. H. HANSON, 437 Fifth Ave., New York
European Managers, The Quinlan International Musical Agency, London

TENOR
RECITAL, CONCERT, ORATORIO
Management: M. H. HANSON
437 Fifth Avenue, New York

Alwin Schroeder Was a Prodigy in Youth.

Alwin Schroeder, the famous cellist, was a prodigy in his youth. Now in the height of his prime (Schroeder is about the same age as Theodore Roosevelt), the artist, in an interview, tells about his childhood days in a simple and direct manner so characteristic of this modest man.

"You want to know about my career; that is a simple enough story," said Mr. Schroeder.

"Well, I suppose," added the noted cellist, laughing, "we must begin with the birth, must we not?"

"I was born June 15, 1855, in Neuahaldensleben, a small city in Germany. My father was conductor of an orchestra and all my brothers were musicians.

"When eight years old I began to play the piano and violin; when eleven, we four brothers formed a string quartet in which I played viola. When fourteen I went to Berlin to study violin, piano and harmony at the Hochschule under Joachim, De Ahna and Barth. Two years later I became first viola player at Kroll's Opera, Berlin, and when eighteen years old I got the same position in Professor Hern's Symphonie Orchestra, also in Berlin. It was then that I studied composition under Tappert. When twenty I took up the cello, which I studied by myself. After three months' study I was able to get a position as cellist in Fliege's Concert Orchestra and was advanced the same year to the position of first cellist in the same orchestra. Soon after I went to Hamburg as first cellist in Laube's Orchestra and was called, when twenty-four years old, to Leipzig as first cellist in the Gewandhaus Orchestra and cello teacher at the Royal Conservatory. Here I stayed eleven years, and traveled as soloist visiting the chief cities in Europe.

"In 1891 Arthur Nikisch called me to Boston to be first cellist of the Boston Symphony Orchestra, and I became a member of the Kneisel Quartet which position I held for twelve years, after which time the quartet resigned from the orchestra. Two years later I went with the quartet to New York to become teacher at the Institute of Musical Art.

"In 1907 I received a call from the Hoch's Conservatory in Frankfurt-am-Main, as first cello teacher to succeed Hugo Becker. After only one year I returned to America and made my headquarters in Boston, where I formed the Hess-Schroeder Quartet. Two years later Mr. Hess went to Berlin. By this time Mr. Higginson offered me back my old position as first cellist of the Boston Symphony

Orchestra, which I held for two years. Now I have resigned and will devote myself to solo playing and teaching and will also form the Schroeder ensemble, which with my two daughters will consist of cello, piano and soprano."

As stated in THE MUSICAL COURIER previously, Mr. Schroeder is under the management of Antonia Sawyer; he will open the season of 1912-1913 with a recital in New York assisted by his daughter, Hedwig, the pianist. Mr. Schroeder has also been engaged by Charles A. Ellis, manager of the Boston Symphony Orchestra, for a short autumn tour with Geraldine Farrar, which precedes the opening of the season at the Metropolitan Opera House, Monday evening, November 11. Mr. Schroeder has also been engaged for several concerts in Western New York. His season promises to be brilliant.

Herbert Sachs-Hirsch Wins Success.

Herbert Sachs-Hirsch, the seventeen year old pianist, has been so successful during the past season under R. E. Johnston's management that another contract has been closed with Mr. Johnston for another season. The young pianist has made two tours with Mary Garden; has played in New England and five times in New York, including appearance with orchestra and private musicales.



HERBERT SACHS-HIRSCH.

Herbert Sachs-Hirsch, the pianist, was surprisingly able for one of his undoubted youthfulness. His playing was of an order to put him out of the ranks of the "boy prodigy" and into the class of the greater artists. His treble tones were of a delightful liquid purity, and his bass of a full rich quality. Throughout his program he gave an intelligent and mature interpretation that was greatly appreciated by his hearers. His Chopin numbers were given with great charm and individuality, and his playing of the Liszt "Rhapsody Hongroise" No. 6 was magnificent.

When Mr. Sachs-Hirsch played in Trenton, N. J., May 7, the music critic of the Trenton True American wrote as follows:

Léon Rains Press Tributes.

A few more excellent European notices of the remarkable basso, Léon Rains, are appended:

The ease with which Léon Rains performed his herculean task was truly astonishing.

His renderings were on a level of artistic excellence such as we consider no other singer capable of attaining. It would be difficult to forget the impression he made with "Der Arbeitsmann" and "Lied eines Steinklopfers." Thrilling pictures taken directly from life and expressed with accents of passionate conviction. Rains' rich vocal means of expression, his exceptional musical intelligence and his power of artistic conception predestine him to be a Strauss singer par excellence.—Dresdner Nachrichten, January 26, 1912.

Only singers possessing the eminent qualifications of a Léon Rains can undertake a program consisting entirely of songs by Richard Strauss. Rains' personality finds full expression in these songs. How entrancingly "Des Pilgers Morgenlied," "Lied eines Steinklopfers" and "Der Arbeitsmann" were rendered—with what depth of conception, with what vigor and richness of expression. The public was enthusiastically appreciative.—Dresdner Volkszeitung, January 27, 1912.

Léon Rains, from Dresden, is an artist of distinction who well deserves the titles of "Kammersänger" and "Professor." His voice is a bass-baritone of great richness, the high tones often reminding one of Van Rooy. The singer possesses a wonderful power of modulation which renders his voice exceptionally soft; his interpretations of Schubert and Brahms poetically conceived and exquisitely rendered gave unadulterated pleasure.—Prager Tageblatt, March 5, 1912.

Mr. Rains sang Mephisto in Gounod's opera, "Faust," a role for which he is peculiarly qualified. His slender, lithe figure and a well chosen mask heightened the effect. The hypocritical gentleman-devil acted cleverly in all his scenes, and aroused lively interest by his intelligent manner of detail painting by pose, movement, mimicry or gesture. Flattery, aversion, scorn, mockery and intrigue found unequivocal expression with characteristic vocal coloring.—Casseler Stadtanzeiger, January 9, 1912.

Rains gave us a magnificent Mephisto in Gounod's opera, "Margarethe." From the nether world there rose a commanding form, of eel-like suppleness, impressing his audience by his mellow, exquisitely schooled voice, as well as by his brilliant histrionic talent. It was delightful to observe how Rains in his conception of the part has freed himself from traditional patterns. Every gesture showed the original, self-reliant actor. The serenade was sung in a highly characteristic fashion.—Casseler Tageblatt, January 8, 1912.

For the role of Mephistopheles in Gounod's "Margarethe" Léon Rains had been engaged. Rains' voice has a bass-baritone character and is artistically schooled. The singer's masterly conception of the role interested in the highest degree. Seldom does one see such a characteristic Mephisto mask—characteristic, indeed, for Rains' whole method of presentation. Post, mien and gesture helped to personify the hypocritical devil. Every movement was definite in its intention, the mimicry was expressive; in fine the whole representation worked out a nicety and of a distinctive art.—Casseler Allgemeine Zeitung, January 9, 1912.

A musical public is always delighted to make the acquaintance of an artist of Léon Rains' pre-eminent talent. This singer has a noble, sonorous voice and gives us profoundly poetical renderings in which every nuance of feeling is expressed. His pianissimi are of marvelous effect. The songs by Schubert and Brahms showed the singer at his best. Particular mention must be made of the accompanist, Roland Bocwuet, whose playing in technical respect masterly, also showed traits of the original creative artist.—Bohemia, March 5, 1912.

Prof. Léon Rains, from Dresden, possesses a bass-baritone voice of extraordinary compass and flexibility. The magnificent timbre, the peculiar charm of the deep notes and the equal command of all registers makes Rains one of the finest concert singers, and we can well understand that he has everywhere created a profound sensation.—Brandenburger Anzeiger, March 19, 1912.

Concert at Montclair Club.

Beatrice Bowman, the soprano (formerly with the Montreal Opera Company), sang at a concert given at the Montclair (N. J.) Club House, Monday evening of last week. Hans Hanke, pianist; Marie Hoskins Bishop, violinist, with Leida Vojcock and Mark Andrews as piano accompanists, united in the program with the singer. Miss Bowman sang the polonaise from "Mignon," Thomas; "The Lass with the Delicate Air," by Arne; "Early Morning," by Peel; "My Laddie," by Thayer; "When Roses Blow," by Andrews; "Caro Nome," from "Rigoletto" (Verdi), and the waltz song from "Romeo and Juliet" (Gounod). Miss Bishop played a romance by Prochaska, a minuet by Handel, an arrangement of a Chopin nocturne, "Souvenir" by Drdla, the Paganini study No. 13, and "Perpetuum Mobile" by Novacek. Mr. Hanke's contributions were a Chopin scherzo, three Chopin studies and Liszt's second Hungarian rhapsody.

New York School of Music and Arts.

The 339th concert of the New York School of Music and Arts, Rolfe Leech Sterner director, will be given this (Wednesday) evening at the Waldorf-Astoria Hotel.

ISABEL HAUSER Concert Pianist

Address: THE APTHORP, Broadway and 79th Street, New York
SEASON 1912-13 Direction: HAENSEL & JONES, Aeolian Hall, New York

MADAME GOETZE-KELLNER Soprano

Management: HAENSEL & JONES, 1 East 42d Street, New York

WILMOT GOODWIN BASSO CANTANTE

Representative, NEW YORK ORATORIO QUARTET
104 West 41st Street, New York
Phone 3042 Bryant

VAN YORX THEO. Tenor

STUDIOS: 434 Fifth Avenue, New York
Tel. Murray Hill, 3701
TEACHES THIS SUMMER

GEORGE HAMLIN Member Chicago Grand Opera Co.

Address: 5525 Woodlawn Avenue, Chicago

Available Entire Season for Concerts

E. L. BRIGGS, Secretary

FLORENCE MULFORD MEZZO SOPRANO

Formerly with Conried Metropolitan Opera Company

Under Exclusive Management of

HAENSEL & JONES

PERSONAL ADDRESS:

1104 Broad Street, Newark, N. J.
Phone, 1192 Newark

No. 1 EAST 42d STREET
NEW YORK

SPALDING'S

Commercial Trust Building

1451 Broadway, New York

Second American Tour, Season 1911-1912

Management:
R. E. JOHNSTON
CHAS. L. WAGNER, Associate Manager

Louis Persinger's Successes.

"Elegance and international polish" are qualities in the playing of Louis Persinger, the distinguished young American violinist, which at once arrest the attention of the listener, as was the case with the Hamburg critic below quoted in full. And when we consider that Persin-



LOUIS PERSINGER.

ger was trained in the German, Russian, Belgian and French schools of violin playing, it is easy to see how the American acquired this international polish. It is with him, however, not a veneer to cover up inherent deficiencies, but a finish which enables him to display to the best advantage his truly musical nature and temperamental gifts. How richly he is endowed with the qualities necessary to the successful artist has been proved by his many European triumphs. Appended are criticisms from various cities testifying to his successes:

Louis Persinger is entirely pleasing; in his sure technic, which never shows itself either obtrusive or forward; in the facility of his bowing, which possesses a certain worldly elegance and international polish, and in the naturalness of his readings. The task which L. Persinger had set himself in the two chamber music works (the D minor sonata of Brahms and the E flat major sonata of Strauss) and the concerto in E flat major by Mozart he accomplished fully up to all requirements. As a soloist he played with splendid rhythm, finish and with deep feeling, and in chamber music he exhibited a thorough grasp of the subject.—Hamburger Nachrichten.

M. Persinger, the concert master of the orchestra, played with infinite distinction and a great knowledge of nuances the fine "Faust" fantasia of Wieniawski and a pretty romance of Svendsen.—Le Petit Bleu, Brussels.

Undisguised warmth of tone, always an evidence of real feeling, is united harmoniously in him with perfection of technic.—Neue Zeitschrift für Musik, Leipzig.

One received an impression of decided talent and corresponding ability in the performance of the violinist, Louis Persinger. His bowing is on big lines. . . . In piano passages he is certainly occasionally tender and sympathetic, which was observable among other pieces in the tastefully played adaptations by Burmeister and Kreisler. The artist's qualities as violinist and virtuoso also won for him great success in Bruch's D minor concerto.—Münchener Zeitung.

The violinist, Louis Persinger, is technically well finished. There is no lack of genuine feeling in his playing, and Mr. Persinger grasped and interpreted the meaning of the selected works with the assurance of the skilled musician. He was especially successful in his interpretation of the Bruch concerto, and among the shorter pieces, in the exquisite minuet by Beethoven.—Leipziger Abendzeitung.

Mr. Persinger displayed in his performances the artistic skill which one has learned to expect from his rendering of a Bruch violin concerto. The audience very properly expressed its approval of a faultlessly executed program by demanding and being accorded an extra number.—Weimarer Zeitung.

In Louis Persinger we made the acquaintance of a violinist with abundant technic, noble tone and refined taste, who captivated his

listeners and gave them pleasure during an entire evening.—Die Musik, Berlin (Dresden letter).

In Mozart's E flat concerto and Richard Strauss' sonata, op. 18, Louis Persinger proved himself a violinist of firm and resonant technic, a temperamental musical nature inspired by big ideas, and possessing a decided feeling for rhythm.—Hamburger Correspondent.

Esperanza Garrigue's Pupil.

Esperanza Garrigue's pupil, Virginia Mooncees, was the soloist at the Chaminade Club concert at Yonkers, N. Y., May 7, and at the Day Nursery concert, May 10. At the Chapin School, New York City, Mrs. Mooncees was heard May 10 at the "Talk on Mendelssohn," where she sang "Hear Ye, Israel," from "Elijah," and "Jerusalem, Thou That Killest." She is preparing for grand opera with Madame Garrigue.

Johnston Hears from Genée.

R. E. Johnston received from London a cablegram from Adeline Genée, the celebrated dancer, announcing that her new ballet, "La Camargo," was a great success in the English metropolis. Miss Genée will appear at the Metropolitan Opera House on Tuesday afternoon, December 3, assisted by Alexander Volinin, her own company and orchestra.

Riheldaffer in "Robin Hood."

Grace Hall Riheldaffer will appear in De Koven's "Robin Hood" at the commencement exercises of Worcester University, Worcester, Ohio, June 11. She will sing two roles, Maid Marian and Annabel. This soprano is also booking for next year, and is considering a tour of the Pacific Coast.

Beatrice la Palme in London.

Beatrice la Palme has won the acclaim of musical people in both recital and opera. The following clipping from the London Globe refers to a song recital which Miss La Palme gave in the British metropolis in the season of 1911:

Evidently Beatrice la Palme intends to add, on the concert platform, to the laurels which she has already won on the opera stage, and, to judge by her singing at her recital at the Aeolian Hall yesterday afternoon, she is likely to increase them very materially. She

very soon showed, indeed, that the lieder of Strauss, Wagner and Brahms have no more secrets from her than have the operas of Mozart and Beethoven, and her clear, bright voice and admirable appreciation of the feeling of the music made her performances of Strauss' "Ständchen," Wagner's "Träume" and Brahms' "Wie bist du meine Königin" and "Meine liebe ist grün" altogether delightful. She met with great success, too, in Elgar's fine song, "The Torch," in Baron Frederick D'Erlanger's "L'Abesse" and "Chanson légère,"



Photo by the Dover Street Studios, Ltd., London, W.

BEATRICE LA PALME.
As Despina in Mozart's opera, "Cosi fan Tutti" (Second Act).
Covent Garden and Opera Comique.

bath of which the audience would obviously have liked to hear again, and in Graham Peel's "Early Morning," which she was obliged to repeat, while an excellent program also included Mimi's air from "Bohème" and some of the best known songs of Fauré, Duparc and Debussy.—London Globe, May 6, 1911.

ALWIN SCHROEDER
THE WORLD FAMED 'CELLIST

Management:
ANTONIA SAWYER
1425 Broadway, New York

LENA DORIA DEVINE

VOCAL TEACHER
Lamperti Method

Sole Teacher of the American Prima Donna, Blanche Duffield
STUDIO: Metropolitan Opera House Building, 1425 Broadway

NEW YORK

RIDER-KELSEY

SOPRANO

Representative:

BRACEY BEAUMONT

603 West 138th Street,

New York City

Telephone 4224 Audubon

CUNNINGHAM

BARITONE

Representative:

BRACEY BEAUMONT

603 West 138th Street

New York City

Telephone 4224 Audubon

A. CARBONE

Representative
and
Business Manager

A. BONCI

Master in the Art of Singing

Art of Singing in All Branches—Voice Production a Specialty

Inventor of the Breath Controller recommended by prominent Singers, Teachers, Physicians. Circular on application

SUMMER COURSE FOR SINGERS AND TEACHERS

Carnegie Hall, New York City

BISPHAM

Season 1912-1913 Now Booking

For Terms and Dates Address:

FREDERIC SHIPMAN

3935 Flournoy St., Chicago, Ill.

KATHARINE GOODSON

THE WORLD RENOWNED PIANIST
KNABE PIANO USED

Management:
ANTONIA SAWYER
Metropolitan Opera House, 1425 Broadway
New York

Interesting Musical Event at Berlin Home of The Musical Courier.

In last week's issue of THE MUSICAL COURIER there appeared an article from the Berlin Continental Times rela-

tive to an interesting musical event that took place at the home of Mr. and Mrs. Arthur M. Abell in Berlin, an event characterized by the presence of Max Bruch and



MR. AND MRS. ARTHUR M. ABELL.



MAX BRUCH.

Fritz Kreisler, these two eminent musicians joining in a remarkable performance of Bruch's "Scottish Fantasia." This occurrence was remarkable for several reasons—

because it brought together one of the world's greatest violinists and one of the world's greatest composers. It also demonstrated that the Abell home is a center of musical activity and that THE MUSICAL COURIER represen-



FRITZ KREISLER.

tative in Berlin is not only in touch with things musical but is the personal friend of artists who are making musical history.

Why do college banjo clubs always play marches too slowly?—New York Mail.

Zetta Gay Whitson's Plans.

Zetta Gay Whitson, the young Chicago violinist who has been studying the past winter in Berlin with Theodore Spiering, is to concertize in Germany the coming season.

She will play in Berlin and a number of the large pro-

vincial cities. It is expected that her tour will embrace Leipzig, Munich and Breslau. Miss Whitson already has had considerable experience on the concert stage, having traveled quite extensively in America in former years on some of the tours arranged by the most prominent Lyceum clubs.

PAULO GRUPPE

"One of the World's Greatest 'Cellists'"

Exclusive Management, HAENSEL & JONES, 1 East 42d Street - - - New York

Royal Kammerängerin of Saxony and Bavaria. Concertized throughout Germany, in Austria, England, France, Russia and Italy. Old It. Method.

STAEAGEMANN

School of Singing in Dresden, Johann Georgen Allee 27. Prepares for concert and opera, German Lied. Highest advantages. English spoken.

Nevada Van der Veer Miller Reed
MEZZO-CONTRALTO TENOR
Management: The Wolfsohn Musical Bureau
1 West 34th Street, NEW YORK

ERNEST HUTCHESON
July-August: Chautauqua, N. Y.
After September 1st: Berlin, Germany
Management, LOUDON CHARLTON
CARNEGIE HALL, NEW YORK
STEINWAY PIANO

ALICE MERRITT-COCHRAN SOPRANO
113 Macon Street, Brooklyn, New York
IN EUROPE JULY AND AUGUST
Phone, 2928 Bedford

WILLIAM A. BECKER
THE EMINENT AMERICAN PIANIST
Under the exclusive management of ANTONIA SAWYER, 1425 Broadway, New York
American Tour Whole Season 1912-1913
Becker played Chopin with entrancing beauty of tone and tenderness of expression. — Dresden. The Chopin scherzo in C sharp minor was the performance of a master. — Leipzig General Anzeiger. Neueste Nachrichten.
Mr. Becker's playing was absolutely of the highest order. — Munich Neues Tageblatt.
An uncommonly refined pianist with unusual warmth in expression. — Vienna Tageblatt.
MASON & HAMLIN PIANO USED
William A. Becker is a great technician, but by reason of his "Vortrag" he also appears successfully as a thinking artist. — National Zeitung, Berlin.

NEW ORLEANS MUSIC.

NEW ORLEANS, La., May 13, 1912.

A persistent rain could not deter the admirers of Lena Little's art from turning out in goodly numbers to attend her last recital. In addition to singing a program of twenty-one songs, each delivered with exquisite finesse, the charming songstress was forced to grant encores.

Hannah Newhauser, known on the lyric stage as Eleanor Fish, was recently heard here in concert with Cantor Meisels and scored a big success. The unusually gifted young singer is a New Orleans girl, who, despite her youth, already has appeared successfully on the grand opera, the comic opera, and the concert stage. It was in gratitude to her benefactress, Mrs. Joseph Fish, of Chicago, that Miss Newhauser adopted her present name. Her voice is a dramatic soprano of full, rich tone, which, under the tuition of able masters, she has learned to handle with artistic skill.

The Philharmonic Society has just completed its sixth season. By general consent of the old board of directors the Administration of the society was turned over to ladies at the annual meeting, held May 3. The ladies constituting the new board are: Mesdames H. T. Howard, R. E. DeBuys, E. von Meysenbug, L. R. Maxwell, M. B. Trezevant, Charles Godchaux, Mark Kaiser, John W. Phillips, Philip Werlein, E. Bornemann, and Misses Corinne Mayer and M. V. Moloney. The officers are: Corinne Mayer, president; Mrs. H. T. Howard, vice-president; Mrs. L. R. Maxwell, secretary-treasurer. Harry B. Loeb, the former secretary-treasurer, was retained by the new board in the capacity of manager, but no longer being able to devote to the society the same time as formerly, he regretfully tendered his resignation.

Cowen's "Rose Maiden" was given a very meritorious performance by the Southern Choral Club. Director Robert Lawrence already has done such praiseworthy work with the new society that really great things may be expected under his able baton. The soloists were: Mrs. J. A. Gray, soprano; Elizabeth Wood, contralto; Henry Vivant, tenor; Richardson Leverich, baritone.

The last concert of the New Orleans Symphony Orchestra was a fine success. Severin Frank, the conductor, deserves hearty congratulations, as does also Philip Werlein, whose efforts in behalf of the orchestra have been unflagging. The soloists were: Rene Salomon, violinist; Gladys Knight, pianist, and L. Faget, cellist, all of whom acquitted themselves excellently.
HARRY B. LOEB.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Boosey & Co., New York and London.

"FRIEND." Song. Words by Algernon Sassin. Music by Clara Novello Davies.

The most noticeable characteristic of this song is its sincerity. It is unaffected and seems natural enough, but it is stern rather than beautiful, and wholesome rather than passionate. It is altogether devoid of the spirit of the usual ballad of love. It is well adapted to display the compass of a good singer, as well as the ability to sustain evenly a number of long notes. In other words it is vocal, but vocal only to a singer of some accomplishment.

"RIDER OF THE FOREST." Song. Words by Fred E. Weatherly. Music by W. H. Bullock.

The composer of this song has followed the example of Lowe, who, in his famous ballads, so often expressed in music the romance of weird poems. Here we find the atmosphere, so to speak, of the sombre forest, and the voices that call through the night. The words are all about night riders, gray doves, bugles in the dark. The song reaches a fine climax when the child leaves the mother and goes away with the night rider. We are left to conclude that the child died, but we are not told so frankly, as we are in Schubert's "Erlking." This is a dramatic and wholly effective concert song for a high baritone singer.

"SINCE YOU LOVED ME." Song. Words by E. Teschemacher. Music by Wilfred Sanderson.

This melodious little song is modeled after the simpler and more tender of Brahms' songs. It is not Brahms, but there are the Brahms' cadences, low pitched and contrapuntal accompaniments. Wilfred Sanderson has not merely taken a good model, but he has proved himself to be a good musician who has mastered the gentle art of part writing and who knows how to construct a good song.

"A MOONLIGHT LULLABY." Song. Words by Bernard Malcolm Ramsay. Music by Alfred Pratt.

It is seldom we meet with so smooth and charming a melody as this. It is a happy nocturne with all the artlessness of an impromptu. The first four lines of the lyric contain the spirit of the song.

As clear as the moonlight that falls at your feet,
As bright as the starbeams, fitful and fleet,
Are your eyes which must close, little baby, to greet
The wonders of dreaming.

A more dainty and captivating English ballad for a mezzo soprano can hardly be found.

"WILLOW WAND." Song. Words by Marguerite Radclyffe-Hall. Music by Amy Woodforde-Finden.

Whenever a composer has succeeded in making a reputation we are always inclined to look with favor on any new work from the same composer. In the case of Amy Woodforde-Finden we have sometimes been disappointed though, more often than not, the composer has proved her right to be ranked among the most successful writers of the female sex. This new "Willow Wand" song is an example of the composer in a happy vein. It is broad, rich, full sounding, and has plenty of opportunities for vocal effects. The lyric is well suited to singing, consisting of short phrases that sound well, but which mean little.

"MY HEART'S DARLING." Song. Words by Josephine V. Rome. Music by Dermot Macmurrrough.

This is a mother's song to her baby, we presume; otherwise we cannot commend such extravagant expressions of endearment. The music has a pleasant lilt and is very vocal, but it is much more sober than the bubbling verses and it hovers very near monotony. It is well written, however, and will doubtless find many admirers.

"LOVE'S REFRAIN." Words by Fred G. Bowles. Music by Charles Marshall.

The composer of "I Hear You Calling Me" has written a number of songs which have made a bid for success. Among this number we must place this "Love's Refrain." Its Siciliano rhythm, and sparkling accompaniment help

the fluent melody very much. And this melody is very well written for the voice. There are no difficulties in this song to alarm the least skillful singer, and the most popular of concert singers can make an unqualified success with this new song of Charles Marshall.

John Church Company, Cincinnati and New York. "A SUMMER AFTERNOON" and "THE LONELY PINE." Two piano compositions, op. 33. By W. O. Forsyth.

We find something particularly genial in the theme of "A Summer Afternoon." There is nothing frivolous or even gay in it, though it has dignity and a certain amount of humor. The composer evidently had the contemplation of an agreeable landscape, or the rural joys of a ramble in the woods and beside the laughing waters, rather than the sensations of the city's turmoil or a ball game scrimmage in mind when he penned that bucolic melody. Such were the poets' dreams in Arcady in days of old. And though W. O. Forsyth writes in the modern language of music he has in his work an echo of the poetry of the age in which philosophers and authors had time to wander about on hillsides and in groves to talk of art and dream of Eldorado. "The Lonely Pine" is a sombre picture. Chopin might have called it a prelude—one of those pagan hymns he sometimes wrote when in the mood of his famous "Funeral March." We do not wish to be charged with exaggeration and with the mistake of ranking W. O. Forsyth with Chopin and the Grecian poets. All we maintain is that this composer has, consciously or unconsciously, suggested to us the spirit of those old masters. We are glad to commend good workmanship and wholesome ideas in any composer.

Robert Forberg, Leipzig.

"NEW METHOD FOR THE INTRODUCTION OF PRACTISING POSITIONS, SCALES AND CHORDS FOR THE VIOLIN." By W. H. Feltzer.

We can do no better than to quote from the preface to this work:

"Though there is no lack of violin schools, no one will contest that learning and teaching of position-playing still present the greatest difficulty, and that by far the majority of violinists never overcome the deficiencies in the technique of the left hand, being founded on an insufficient domination of position and scale playing, as well as change of position. . . . During my teaching experience of many years I have instructed numerous beginners and advanced pupils, thoroughly studied all the better educational works, particularly novelties, and used many of them, and I finally have come to the conclusion that the principal fault of all methods taught hitherto exists in keeping the pupil many years exclusively at the first position. . . . Through the hitherto exclusive playing in the first position the pupil has nearly always accustomed himself to a false position of the hand and arm, which is explained by the fact that the indispensable correct attitude of hand and arm for playing in all positions is most difficult and exerting when playing only in the first position, and the pupil cannot understand the necessity of this apparently forced attitude as long as he has not practised the higher positions."

This sounds like good common sense to us; and, though we claim no experience as violin teachers, we have long been of the opinion that the third position was the most comfortable one for the pupil to begin with unless, of course, the pupil is allowed to hold the violin incorrectly while playing in the customary first position.

PROGRAMS FOR BACH FESTIVAL.

The Bach Festival at South Bethlehem, Pa., will be held in Packer Memorial Church, connected with Lehigh University, Friday, May 31, and Saturday, June 1. The soloists, as heretofore announced, will be Mary Hissem de Moss, soprano; Gertrude Stein Bailey, contralto; Nicholas Douty, tenor, and Frank Croxton, basso. J. Fred Wolle is the musical director of the Bach Choir. The Philadelphia Orchestra has been engaged to assist the choral and solo forces. The programs follow:

FRIDAY AFTERNOON, MAY 31, AT 4 O'CLOCK.

Cantata for bass solo, It Is Enough.
Cantata, Christian Stand with Sword in Hand (for chorus and soloists). This will be followed by the singing of two chorales by the audience, supported by the Bach Choir, the orchestra and organ.

FRIDAY, AT 8 P. M.

Cantata for chorus and soloists, Soul Array Thyself with Gladness.
Cantata for contralto solo, Strike, O Strike, Long-looked-for Hour. This will be followed by a series of six chorales to be sung by the entire audience.

SATURDAY, JUNE 1, AT 2 P. M. AND 5 P. M.

The mass in B minor.
The beginning of each session will be announced by the playing of chorales from the tower of Packer Memorial Church.

The future opera will be American when written by a composer trained in the best schools of the world, choosing a librettist who knows his English well, who is a poet as well as a writer, and a playwright as well. That is as near American as we may ever hope to get—yet—can any combination be more American? As for the time, place and setting of the drama, that is immaterial.—Jacksonville Times-Union.

Chickering

THE STANDARD
PIANO
SINCE 1823

NO PIANO of American make has been so favored by the musical public as this famous old Boston Piano. The world's greatest musicians have demanded it and discriminating persons have purchased it. The Chickering piano enjoys the distinction of being the recipient of

129 First
Medals and Awards
for Superiority

Its wonderful tone and action call it to the studio to stimulate and encourage the pupil and it is sought by teachers and musical people when the best is desired.

Made in five sizes of
Grands and in four of
Uprights.

Sold throughout the world
by Chickering representa-
tives on convenient terms.

Chickering & Sons

Div. American Piano Co.

PIANOFORTE MAKERS

BOSTON, U. S. A.

Goodson's Closing Recitals.

Katharine Goodson gave a recital at the Elinor Comstock School, New York, May 18, and appeared at a morning musicale in Detroit, Mich., May 23. These recitals were the closing dates of Miss Goodson's fourth tour in America. The pianist, however, will remain in New York until June 15, when her husband, Arthur Hinton, the English composer, now in Canada, will be able to join his wife. A number of talented young pianists, in the meanwhile, are coaching with Goodson at the Comstock School, 1000 Madison avenue. These pupils will follow Katharine Goodson to London and there continue their lessons with her.

The following press notices refer to Miss Goodson's recent recital in Erie, Pa.:

Judging from the steadily increasing audiences, the series of spring subscription concerts is meeting with marked success. The third number in the series last evening at Masonic Hall by Katharine Goodson brought forth continued rounds of applause after each number. Her rendering of the "Tragic Sonata" was especially brilliant. Her playing showed a charm and technic such as has not been heard in this city for some time. That Miss Goodson is a master at the piano was readily apparent.—Erie Despatch, May 3, 1912.

Katharine Goodson surely proved herself to be the great artist she has been reputed to be.

The piano recital last evening in the Masonic Hall was certainly the most acceptable performance of its kind heard in Erie in many years, and judging from the comments of the musicians, who were largely represented in the audience, the wonderful playing of Miss Goodson has never been surpassed in this city.

MacDowell's "Sonata Tragica" deserves special mention, as the composition is a most wonderful creation and quite difficult to execute, but the interpretation of Miss Goodson called forth such hearty applause that she was forced to respond with an encore at the finish of the piece.

The applause was spontaneous and real, and after her program was completed the audience continued to appeal for more, and the young lady graciously responded with the beautiful Schumann's "Nachtstück," which was a pleasing finish to the evening's entertainment.—Erie Daily Times.

Miss Goodson, unquestionably one of the artists who are born and not made, so far as temperament and power are concerned, has added the required factor of earnest and splendid study, completing the sum of the highly endowed and trained musical interpreter.—Erie Sunday Herald.

The music lovers of this city have heard Katharine Goodson, the eminent English pianist, and to say that they were delighted would be putting it mildly. It is seldom that a great pianist visits this city, and the people were fortunate in hearing Miss Goodson. From an intellectual and entertaining viewpoint the concert was one of the best of its kind ever held. Every number which was played by the artist was warmly received. The program was of a variety which brought out every technical point relative to piano playing and Miss Goodson showed that she was mistress of all. Miss Goodson has a knack of instilling a great deal of feeling into her art which enhances the value of the concert many fold. The sense of touch as displayed by her is marvelous. Every number was a splendid one.—Erie Evening Herald.

Heinze Pupil's Success in Germany.

The following criticisms appeared in Berlin and Breslau papers on the playing of Birdie Kaplan, a pupil of Victor Heinze, the celebrated piano pedagogue, formerly of Chicago, now of Berlin:

Birdie Kaplan concertized with the Philharmonic Orchestra at Beethoven Hall before a grateful audience. The evening was most successful and deservedly so. The young lady has been thoroughly trained and possesses a significant degree of pianistic skill, which is backed by a strong natural talent. Particularly in the Grieg concerto the artist demonstrated her delightful, fresh and original musical instinct, kindred with the characteristic spirit of the northern master. She also played Weber's rondo with spontaneous vivacity and Liszt's "Rigoletto" phantasy with virtuosity and bravura.—Neueste Nachrichten, Berlin, February 27, 1912.

A young artist, Birdie Kaplan, introduced herself to the best advantage to the Berlin musical world by means of a concert at Beethoven Hall with the Philharmonic Orchestra. A cleverly and most artistically chosen program assured from the very start the sympathy of the large audience, which was completely captured by the warmly conceived rendition of Grieg's A minor concerto and by the masterful performance of Liszt's "Rigoletto."—Breslauer Zeitung, Breslau, February 26, 1912.

MUSIC IN LOUISVILLE.

LOUISVILLE, Ky., May 21, 1912.


The last open meeting of the Louisville Music Teachers' Association was held in Baldwin Hall on Thursday night with an attendance which overflowed the auditorium. A program of music by local composers was offered, and no more interesting concert has been heard in Louisville this season. Songs by Mildred Hill, the well known writer, Josephine McGill, Daisy Hess Meyers and Carl Shackleton, were sung by Flora Marguerite Bertelle and Arthur Almstedt, while Douglass Webb sang two Irish songs by Patrick O'Sullivan. Mr. O'Sullivan and Mrs. Meyers played piano solos of their own composition, and the Louisville Quintet Club gave an arrangement of an air from Karl Schmidt's opera, "The Lady of the Lake." A declamation, "The Lady of Shalott," with musical setting by Katharine Whipple Dobbs, was recited by the composer, accompanied by Laura Lee Beilstein. So great was

the enjoyment of the immense audience that a repetition of the entire program will probably be necessary.

Wednesday afternoon the music committee of the Woman's Club offered the public a charming program of "Spring Songs" by Jessie Gaynor, of Kansas City, and her two daughters, Rose and Dorothy. Most of the music was composed by Mrs. Gaynor, although Mildred Hill's work was represented by her beautiful song, "The Perfect Day." The largest audience which has ever assembled on such an occasion filled the Woman's Club to the very doors.

On Wednesday night the Liederkrantz Society, under the direction of Anthony Molengraft, gave its concluding concert for the present season in its own hall. Lucy Harris and Fred Neutzel were the soloists, and the choruses were, as usual, the principal feature of the evening. Probably the number most enjoyed was the baritone solo, "Die Schlacht," by Mr. Neutzel and the male chorus. Mrs. Molengraft accompanied the solos and choruses in her usual spirited style.

The Russian Symphony Orchestra, Modest Altschuler conducting, gave two concerts on Monday at Macauley's Theater, both being well attended. The chief attraction



**SEASON
1912-1913**

YSAYE

Greatest Living Violinist

For Terms and Dates Address:

R. E. JOHNSTON

Commercial Trust Building, Broadway and 41st Street, New York

CHAS. L. WAGNER, Associate Manager

was Lydia Lopoukova, the young danseuse. The singers were La Bonte, tenor; Vera Curtis, soprano; Eva Mylott, contralto, and William Beard, bass, the latter being a former Louisville man, now residing and teaching in Chicago.

K. W. D.

Christine Miller's Success at Cincinnati.

One of the individual successes at the Cincinnati festival was that of Christine Miller, the American contralto, who sang the role of the Queen in "Elijah," appearing with Mesdames Gadske and Schumann-Heink, Riccardo Martin and Clarence Whitehill in the "Beatitudes." The press commented thus:

Christine Miller, a very gifted young contralto, sang the small part of the Queen in beautiful style and with security.—Cincinnati Enquirer, May 8, 1912.

High praise must go to petite Christine Miller, cleft the "little giantess." Unequipped with the prestige of lands abroad, unsupported by training in Europe's master schools, yet splendid in choicely of diction, strength of technic and power of interpretation. She is the pride of her native land, example of Cincinnati's Conservatory pupils of achievements possible for the American bred and schooled girl. In the part of the Queen, little fell to her lot, but that little she dignified by rare authority of enunciation.—Cincinnati Commercial Tribune, May 8, 1912.

Christine Miller has a rich contralto voice, well schooled, and sang the small part allotted to her with fidelity to the text and fine dramatic effect.—Cincinnati Post, May 8, 1912.

Christine Miller had but the small part of the Queen's Voice, but in that displayed qualities which astonished some who had heard her under more ambitious conditions. Richly endowed with a true contralto voice, with temperament and with sympathy, Miss Miller may be considered as an English singing contralto whose oratorio work is to be one of the successes of her career.—Cincinnati Times Star, May 8, 1912.

Christine Miller also sang exceptionally well, in good oratorio style, and with taste and discrimination.—Cincinnati Enquirer, May 9, 1912.

Christine Miller once more established her calibre as a finished artist by authoritative rendering of "Death, Cruel Tyrant."—Cincinnati Commercial Tribune, May 9, 1912.

MUSIC IN BUFFALO.

Bell Phone, North 1445 J,
819 Richmond Avenue,
BUFFALO, N. Y., May 22, 1912.

The last free organ concert of this season was given at Convention Hall on Sunday afternoon, May 19, by William C. Carl, organist and director of music in the Old First Presbyterian Church of New York, and director of the Guilman Organ School. Mr. Carl was assisted by Mary and Georgiana Rudge, contralto soloists, also of New York. The well known organist has hosts of admirers in Buffalo and his audience, which was one of the largest of the season, was thoroughly representative of the best in the musical life of the city.

A delightful program, given under the direction of William J. Gomph, at the opening banquet of the Lafayette Hotel, last Monday evening, enlisted the following prominent local singers: Bertha Richard, Mrs. Alfred S. Ely, Harriet Welch Spire, Mrs. Harry House Griffin, Clara Barnes Holmes, Charles E. Mott, Frank Watkins, Fred S. True and Arthur King Barnes.

Mr. and Mrs. Frank Davidson gave the last recital of their chamber music series at the Linwood Avenue Methodist Episcopal Church on Tuesday evening, May 14. Those who assisted were Miss Frost, Mr. Snelgrove, Mr. Kuhn, Mr. Beebe, Mr. Witte, Miss Dillin and Mr. Kincaid.

The Harugari-Frohsinn Singing Society, under the direction of Otto Wick, closed its season with a concert at Convention Hall last Monday evening, giving an entire program of Wick compositions. The soloists assisting were Ludwig Hess, the well known German tenor, who appeared here this winter with the Saengerbund; Mrs. Albert W. J. Schuler, soprano, and Florence Stockwell Strange, contralto, all favorite local singers.

The Rubinstein Club, Buffalo's only chorus of women's voices, under the direction of Mrs. Gilbert B. Rathfon, brought its successful season to a delightful close with the concert given Tuesday evening, May 21, at the Iroquois Hotel. The audience was large and taxed the concert room to its utmost capacity. Arthur King Barnes, baritone, gave much pleasure with his artistic rendition of two songs by Massenet and Marshall. Margaret Townsend, violinist, also gave two selections in a pleasing manner. The members of the chorus heard in solos, trios and quartets were: Mrs. James King, Mrs. C. E. Hokenson, Rose Ball, Adaline Ball, Mrs. Raynal Andrews, Mrs. Reuben S. Fowler and Mrs. G. B. Rathfon. Florence Zimmer played sympathetic accompaniments, giving good support to the club.

Clarence E. Thoms presented Olive Eberling, soprano, in recital on Friday evening, May 17, at the Asbury Methodist Episcopal Church. Miss Eberling was assisted by Mary Tennant, alto, and William B. Todd, bass.

Arthur Snelgrove, violinist, and Ruth Allen, pianist, gave a recital at East Aurora, May 24, in which they presented numbers by Wieniawski, Reis, Brahms-Joachim, Chopin, Ondricek, Riger, Zarzycki, Hubay, Sibelius and Viextempa.

The choir of the Delaware Avenue Baptist Church, under the direction of W. Ray Burroughs, has organized a Music Study Club. At the meeting last Friday evening a Handel program was rendered which gave much pleasure to the members.

The seventh season of the Gounod Choral Club was brought to a successful close with a concert Tuesday evening, May 21, at the Y. M. C. A. Auditorium, under the direction of William J. Sheehan, who also appeared as soloist. Myrtle Young assisted the club as pianist and accompanist.

Alfred Jury, director of the Clef Club Chorus, gave a vocal pupils' recital at the Auditorium Annex on Monday evening. Mrs. Jury presented her pupil, Dorothea Gleason, soprano, in recital last Saturday evening. Miss Gleason was assisted by Arthur Judy in several piano numbers.

CORA JULIA TAYLOR.

Victor Harris to Sail Thursday.

Victor Harris has closed his studio in the Beaufort, on West Fifty-seventh street, New York, for the season and tomorrow (Thursday), May 30, he will sail on La France to begin a well earned holiday abroad. After a sojourn on the Continent, Mr. Harris will go north revisiting England and Scotland. He will return to New York late in September when he resumes his vocal teaching. Mr. Harris reports that this has been his most active year with private pupils and as musical director of the St. Cecilia Club.

LONDON

The Redbourne Hotel, Great Port and Street,
LONDON, W., England, May 16, 1912.

No opera brought out by Mr. Hammerstein at his London Opera House has proved to be so genuinely attractive as Massenet's "Don Quichotte," which received its initial performance May 17 with the following cast:

Don Quichotte.....M. Lafont
Sancho.....José Dané
Dulcinee.....Yvonne Kerford
Juan.....George Regis
Rodriguez.....Fernand Lérout
Pedro.....André Kerlane
Garcias.....Kathleen Lockhart
Chief Bandit.....M. Veryheyden
First Valet.....M. Sandel
Second Valet.....M. Deshayes

Fritz Ernaldi conducted with fine artistic sense, bringing out the exceptional emotional concept of the music and its strongly colorful texture. As has been stated in these columns the libretto is by Henri Cain, who has built up his ideas from the play by Le Lorrain, who drew his material from Cervantes' romance. Though not adhering strictly to the letter of the Cervantes story, the character of the Don is true to his notions of chivalry. As to the music it is esthetically true to the mood of the play and never fails to illustrate in a fitting manner, and in every detail it is attractive and melodious. It should prove to be one of the most attractive operas in the London Opera House's repertory. It was most enthusiastically received on its first performance.

Jeanne Jomelli, who has joined Mr. Hammerstein's forces and who will sing the leading soprano role in Joseph Holbrooke's opera, "The Children of Don," will make her debut in Gounod's "Romeo and Juliet," the end of this month.

No little interest attached to the concert given at Albert Hall, May 12, when Siegfried Wagner conducted the London Symphony Orchestra in a concert of his own and his father's compositions. It cannot be said that he impressed by either his works or by his conducting, though it was the general opinion that his ability as a composer outshines his capacity as a conductor, for his entire lack of temperament and fire, and his rigid beat place him not very far removed from the despised type of the capellmeister conductor. Much has been written concerning his music; that it is reminiscent and in orchestral devices of the Richard Wagner genre all agree, but nevertheless, it is attractive and under the baton of a greater conductor would no doubt take on more significance. The excerpts from his own works were overture "Bruder Lustig" to his opera of that name; introduction to act two, and "Huldigungsreigen" from act three of his opera "Sternengebot"; prelude to "Banaditrich"; introduction to "Kobold"; "Mittich's Hymn to the Sun" for baritone solo, and a duet for baritone and soprano; and the "Kirmes Tanz" from "Herzog Wildfang," the latter composition conceived in a lighter vein and attractive in its rhythmical accent.

The Moody-Manners Opera Company presented "Elijah" in operatic form at one of London's suburban theaters the early part of this week. Not unattractive in this form, it is, however, somewhat cumbersome, and "old

fashioned" in its atmosphere of staging. Its very fine music is, however one may view the treatment of the story, in no way impaired, but perhaps enhanced. It was well presented by the above named company. Graham Marr was the Elijah, and the other members of the cast were Florence Morden, Lily Moody, Miss Weste and Miss Wilmore, and Wilson Pembroke. Richard Eckhold conducted.

Tina Lerner has been engaged for two appearances with the Halle Orchestra in the early autumn, under Michael Balling. This will be the third consecutive season Miss Lerner has appeared with this organization.

The Ostrovsky Musical Institute has inaugurated a series of short term courses in the demonstration of its method for hand development, for the benefit of those students who are in London but for a short time. This



A COLOR-ATURA ARTIST.

departure from the regular course has had to be acceded to on account of the many demands for a limited number of lessons.

Arthur Fagge, the conductor of the London Choral Society, has accepted the invitation to act as a member of the jury at the international musical competition to be held in Paris at Whitsuntide.

An interesting concert was that given by Alfred Kastner, harpist of the Queen's Hall Orchestra, and twelve of his pupils at Steinway Hall, May 10, when he was also assisted by Albert Fransella, flute; F. B. Kiddle, organ; Spencer Dyke, violin; Eric Coates, viola, and John Mundy, cello, besides Elizabeth Munthe-Kaas, soprano. The concert was one unique in the annals of concert giving, and demonstrated in no uncertain manner the artistry of Mr. Kastner and his ability as soloist and instructor. The interesting number of a Bach gavotte and the "Rakoczy March," arranged for twelve harps and played by Mr. Kast-

ner's twelve pupils, called forth much applause. The twelve pupils were the Misses M. Cockerell, E. Coleman, H. Colton, G. Godwin, L. Hawkins, H. Lenanton, E. Pritchard, V. Scotts, R. Wrights, Mrs. M. A. Juler, and the Messrs. F. Brooke and L. S. Hopkin. Many attractive numbers figured on the program, among which was the Liszt "Twenty-third Psalm" for soprano, harp and organ, in which Miss Kaas was the soloist. It cannot be said that the work, as a purely musical work, is over-attractive, but it was well presented by the trio of Miss Kaas, Mr. Kastner and Mr. Liddle. Some solo numbers by Mr. Kastner and a flute solo, or rather a suite for flute and harp, were attractively presented.

Leopold Stokowski will conduct the London Symphony Orchestra at Queen's Hall, May 22, in the following program: Prelude to "Die Meistersinger" (Wagner), the Brahms No. 1 C minor symphony, Debussy's "L'Après-midi d'un Faun," and the Tchaikowsky "Marche Slave." Zimbalist will be the soloist, playing the Glazounow concerto in A.

Nathan Fryer gave his first London recital at Aeolian Hall, May 14, when his pure crystalline technic was heard to excellent advantage in a pastorate by Scarlatti, "Ecosaises" by Beethoven-Busoni, the Mozart variations in F, and the rarely heard Schubert sonata, op. 42, which formed Mr. Fryer's opening group. In a Chopin group and the Schumann "Symphonique Etudes," the pianist showed his conception of taste and style and a faultless technic. And in the last four numbers, a ballade by Debussy, the Brahms rhapsodie, op. 29, No. 1, "Triana" by Albeniz, and the Liszt "Mephisto Waltz," Mr. Fryer proved himself a pianist of no little charm and much musical feeling.

Marie Gabrielle Leschetizky gave her London recital of this season at Bechstein Hall, May 11, when she again displayed the same unerring technic and great refinement of conception in a well chosen program. Madame Leschetizky is remaining in London for the season and is under the management of the N. Vert concert agency.

A very talented singer is Bessie Mark, who gave a recital, assisted by Frederic Fradkin, violinist, at Bechstein Hall, May 13. Miss Mark possesses a voice of much beauty of timbre and flexibility in coloratura work. The aria "Ah, Fors' e lui" (from "Traviata") Miss Mark sang with great ease and grace and also with a good sense of its dramatic needs. And another song of contrasting mood and worthy of special mentioning was Charles Wakefield Cadman's "Far Off I Hear a Lover's Flute." This number was exceptionally well interpreted. It is a very lovely song and Miss Mark brought out its many beauties. Richard Epstein accompanied.

A young pianist of exceptional promise is William Murdoch, who gave a recital at Bechstein Hall, May 13. In the Bach-Busoni three chorale preludes, "Wachet auf!" "Nun freut euch" and "In Dir ist Freude," Mr. Murdoch at once established his status as a pianist of intelligence and musical feeling. These three short but exceedingly difficult preludes were played with masterly conception. The B minor capriccio and E flat rhapsodie by Brahms followed and equally impressed for the clearness of vision, musically, and the consequent cleanly defined phrasing and accent that outlined the young pianist's interpretation. The entire program the reviewer could not, unfortunately, remain to hear, but it was constructed in its remaining numbers of the Chopin sonata in B minor, a French group and some miscellaneous numbers.

EVELYN KAESMANN.

Cable Address: VERT'S AGENCY, LONDON

N. VERT, (Ltd.)

6 Cork Street, London, W., England

Cable: Keynote, London

CONCERT DIRECTION

DANIEL MAYER

ENGLAND'S PREMIER AGENCY

ENGLAND'S
LEADING
CONCERT
AGENCY

Established 80 Years

Established 1890

Chatham House
George Street,
Hanover Square, W.,
LONDON, ENGLAND



JULES FALK

In America Season 1911-1912 In Europe 1912-1913
Management: THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

Muriel LITTLE SOPRANO
ELENA GERHARDT method of VOICE PRODUCTION
Fully authorized. Address: 2 Wellington Road, St. John's Wood, London, N. W.
Telephone: 325 Paddington



Ostrovsky Musical Institute

THE OSTROVSKY METHOD solves the problem of manual flexibility. It develops technic, elasticity, stretch, speed, looseness, resistance. Ostrovsky Apparatus and Appliances. For terms and circulars address Secretary, Ostrovsky Musical Institute, 6 Conduit St., London, W.

MR. WILLIAM SHAKESPEARE'S

Address in England is Mansfield Lodge, 15 Hamilton Terrace, St. John's Wood, London, N. W.

JANET SPENCER CONTRALTO
Season 1911-12 in England
QUINLAN MUSICAL BUREAU
318 Regent Street London

SIGMUND BEEL VIOLINIST

CONCERTS and RECITALS. Advanced Pupils
Temporary address care GERMAN ATHENAEUM CLUB, Stratford Place, London

PARIS

[All inquiries referring to American musician and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, SQUARE DE LA TOUR-MAUBOURG, 1
PARIS, May 14, 1912.

I had the pleasure yesterday of spending a long and delightful afternoon with Mr. d'Aubigné and a number of his pupils at his new home at Sevres. Mr. d'Aubigné has bought himself a chateau of brown stone and stucco within a few minutes' walk of the Park of Saint-Cloud. His house lies on the hillside and commands a beautiful view across the valley, a view which cannot be cut off, since all of the land below the house also belongs to the property. This little park is terraced and laid out in winding paths. The lower part of it is a shady grove of trees, then there is a vegetable garden, a stable and coach house, which Mr. d'Aubigné will no doubt use for an auto, a chicken yard and dovecote, and, in fact, all that belongs to a farm. But it is not for farming that Mr. d'Aubigné has moved out to Sevres. Some of his friends say he moved out to please his dogs. The dogs—they are genuine German dachshunds, as you may see by their picture—were given him by Madame Melba because she thought he was lonely and needed entertainment. They will furnish that all right, their principal occupation being, as far as I could see, to scratch up the flower beds. But Mr. d'Aubigné does not seem to care much and only laughs and says his gardener has positively refused to plant any more flowers for him, and he doesn't blame him. Neither do I! But, after all, it was not for his dogs that Mr. d'Aubigné bought that beautiful place at Sevres, but to have more room, in the first place, and to have some of his pupils under his constant supervision, in the second. You have only to see the splendid music room with its high ceiling, its splendid acoustic qualities, and the opportunities it offers the student, to understand the choice of this particular house. This music room is very large. Fixed up as a hall or miniature theater—as I believe there is some question of doing—it would probably seat 200 people or more. Here Madame Eames and Mr. d'Aubigné give lessons to their joint pupil, Miss Douglas Wise, whose opera engagement has already been mentioned in these columns, and here also Mr. d'Aubigné gives many of his other pupils their

lessons, with the advantage that they can hear their own voices as they would in a regular hall or theater. This does not mean that Mr. d'Aubigné has given up his Paris studio, which he will have to keep open for the sake of the many pupils who do not find it convenient to go to Sevres or could not be furnished with living accommodations. As far as the house would admit—and it is very large—these accommodations have been offered to Mr. d'Aubigné's pupils, but Mr. d'Aubigné is in Paris at his studio nearly every afternoon. Let us hasten to add that his Sevres house is very easy to reach. It is just across



MR. D'AUBIGNÉ, OF PARIS, AND HIS TWO BEST PUPILS.
(You should hear them sing when the brass band goes by.)

the river from Paris, and the Louvre-Versailles electric line passes right by the door. There is also accommodation by rail either to the St. Lazare or the Invalides station, or by boat, which is pleasant in summer. Mr. d'Aubigné's warm hearted hospitality is delightful, and his week-end house parties where all of his pupils are gathered together at Sevres, partly for their mutual benefit and partly just to have a good time, and where Mr. d'Aubigné's many friends among the great ones of the art world frequently drop in, are reunions long to be remembered.

Germaine Schnitzer has a manner all her own, and I mention it not in the way of criticism but because it brings up a question of real interest to the public performer.

REGINA DE SALES TEACHER OF SINGING
Pupils Prepared for Opera, Oratorio, Concert
40 Rue de Villejust (Ave. du Bois de Boulogne), Paris
Will Teach in Paris all Summer

SHEET MUSIC IN PARIS
Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIG'S Sheet Music House, 13 Rue Lafitte, near the Boulevard. Representative of Schott, Simrock and others.
Telephone, 108-14

OSCAR SEAGLE

BARITONE—Master of Bel Canto
In America FEBRUARY to JUNE, 1913

Management: R. E. JOHNSTON, Commercial Trust Building
N. W. Cor. Broadway and 41st Street, New York

CHARLES L. WAGNER, Associate Manager

PARIS STUDIO: 17 Rue Mozart

DELMA-HEIDE

(ROMA-MILANO)

Officier de l'Instruction Publique

Teacher of Italian "Bel Canto"

30 Rue Marbeuf (Champs-Élysées), Paris

Pupils prepared for Opera, Oratorio, Concert

Direct communication with opera impresarii for engagement of singers
(For 14 years European correspondent Musical Courier)

CHARLES W. CLARK

American Tour January to June, 1912
Address: Bodolph Concert Bureau Co., Cable Bldg., Chicago

BARITONE

12 Rue Leonard de Vinci, Paris

LAMPERTI-VALDA

SCHOOL OF SINGING

160 Boulevard Malesherbes

(Place Wagram) PARIS, FRANCE

All Communications to be Addressed to MME. GIULIA VALDA

Before beginning to play a piece she extends her hands, as if in benediction, above the keyboard, and waits patiently until absolute silence reigns throughout the hall. If, during her performance, any one dares to speak, and that sound penetrates to the ears of the pianist, she turns about, without stopping playing, and gives the offender a cold and chilly stare of angry reproof. It is not for me to determine the wisdom or unwisdom of this sort of thing, but simply to report it. Certainly silence is a desirable thing in the concert room, and there are many and frequent offenders who seem so filled with talk that they cannot wait for a pause. It is sometimes very annoying to the audience and must be equally so to the performer. We reported recently that Reynaldo Hahn stopped the overture of "Don Juan" because there was so much noise in the hall. Just how far the soloist or conductor should go in this direction is a question that is by no means easy to answer. It is worthy of note, however, that such actions, however commendable they may be, almost always cause a disagreeable chill among the audience which is not conducive to an unrestricted enjoyment of the music.

Thuel Burnham's brilliant pupil, Mrs. MacArthur, of New York, was again heard in the Strauss "Enoch Arden" music, of which she gives so musicianly an interpretation, at a meeting of the Society for the Propagation of Foreign Languages last week at the Sorbonne. Mrs. MacArthur was assisted by Penelope Peterson, who read the poem in a weepy sort of voice, adding sentimentalism to sentimentalism, and drowning the piano by her strident tones. This seemed to please the audience, but it was certainly not what Strauss intended when he composed the lovely music, and I personally got very little out of it except during the piano interludes when Mrs. MacArthur's really fine interpretation and excellent tone production were in evidence.

Marie Olénine d'Alheim, who represents the "Maison du Lied" of Moscow, was heard here twice in recital on May 1 and 9, her programs consisting of songs, or "Lieder," as I suppose she would like to have them called, by Bach, Mozart, Beethoven, Schubert, Schumann, and a number of folk songs with accompaniment arranged by various composers. It will be remembered that the "Maison du Lied" offers various prizes for accompaniments, announcement of which was made in a recent number of THE MUSICAL COURIER. As for Madame d'Alheim, one can only regret that she does not know better how to use a voice that seems naturally of good quality. The fact is, that this good quality is hardly ever able to make itself felt. There are faults of placing, of emission, of enunciation, and of everything else that renders any satisfactory result impossible. If there were but the one thing, perfect enunciation, one could excuse all the rest. This is particularly true in the folk songs, where the poem is everything, the music of small importance. But it was for the most part

Frederic PONSOT

TEACHER OF SINGING

For fourteen years assistant to Mme. Marchesi

Only teacher in Paris authorized to teach the Marchesi method.

151 Rue de Rome

L. d'AUBIGNÉ

Teacher of Singing

11 rue de Magdebourg, Paris

STUDY MUSIC IN PARIS

A. J. GOODRICH

Florence A. GOODRICH

PIANO, SINGING, HARMONY, MEMORIZING, COMPOSITION, ORCHESTRATION, TIME and LABOR-SAVING METHODS

4 Square Saint Ferdinand - - - Paris

SHEA

VOICE, PERFECT FRENCH, PURE STYLE

The first American man to sing in opera in France

Write for Treatise

PARIS, 5, Rue GOUNOD (Ave. Wagram)

THUEL BURNHAM

TEACHER OF PIANO

Pupil of Leschetzky and William Mason

119 Rue de la Tour (XVie) - - - PARIS

LIDDLE

SINGER and TEACHER

Kurfürsten Str. 54, (corner Georgen Str.) Munich, Germany

WAGER SWAYNE

Pianists Prepared for Public Appearances

39 Rue de Prony (Parc Monceau, Paris)

altogether impossible to say whether the songs were sung in French, German or Russian.

G. E. Shea, the eminent vocal teacher and composer who makes his home in Paris, tells me that he is sending in some accompaniments for the above mentioned prizes. I feel satisfied that he has a very good chance of winning some of them, for he is thoroughly familiar with the whole subject, and no one could have a better knowledge of the requirements of the singing voice. His is just the sort of knowledge needed for making such accompaniments thoroughly satisfactory both to the musician and to the singer.

The program for the second Liszt recital given by Edmond Hertz on Thursday was as follows:

Sursum Corda.
Benediction de Dieu dans la Solitude.
Legende—
St. François d'Assise. La Predication aux Oiseaux.
St. François de Paule marchant sur les flots.
Sonata in B minor.
Aux Cypres de la Villa d'Este.
Les Jeux d'Eaux à la Villa d'Este.
Dans les Bois.
Polonaise in E.

In following these various pieces it was difficult to know whether to wonder more at the power of the composer in describing so faithfully all of these different moods or the skill and truly just artistic feeling of the player in interpreting each one of them in turn with such perfect exactitude, deep intelligence and intense fervor. Mr. Hertz brought out with especial skill the great love for the romantic in nature which Liszt shows in his "Saint François d'Assise" and "Dans les Bois." This woodland music has scarcely ever been excelled except, perhaps, by Wagner, and it needs a player who, like Mr. Hertz, possesses a perfect technical facility combined with deep imaginative faculty to bring out all of its beauties. It is only a pity that Mr. Hertz does not give these delightful recitals assisted by a lecturer or with annotated programs. For, after all, this is essentially program music and needs some explanatory notes to aid in its perfect comprehension.

WHAT SOME OF THE CRITICS SAY OF OSCAR SEAGLE AS AN EXAMPLE OF PURE BEL CANTO.

He has rare skill in the manner of utilizing his voice. It is understood that he received his training from Jean de Reszke, and within its entire range he produces some remarkable dynamic effects. —Maurice Rosenfeld, Chicago Examiner.

He sings with extraordinary ease and his voice is notable for height and flexibility. When he used mezzo voice, as in the two old French songs and later in Mons. Debussy's "Mandoline," he was at his best. Intelligent phrasing marked the singer's work generally. —Mr. Zeigler, New York Herald.

Mr. Seagle has a high voice. The middle register is full, powerful and sonorous. The singer can produce a big tone and a little one, and he produces them normally and with musical results. His voice placing is admirable, especially in his delivery of piano passages and his employment of head tones. In singing songs calling for refinement of style he showed clearly the influence of his teacher. His interpretation of two old French songs, "L'Amour de moi" and a dance song, was exquisitely tasteful and finished. —Henderson, New York Sun.

Oscar Seagle, a baritone who has been studying some years with Jean de Reszke, yesterday afternoon gave his first New York recital. His voice is of wide range and beautiful warm quality, and besides this, Mr. Seagle uses it with admirable skill. His phrasing and his control of dynamic variations are extremely artistic and do honor to his great teacher as well as to himself. —Charles Einck, New York Post.

Following is an extract from an article in the Fränkischer Kurier of Nürnberg, Germany, regarding the singing of Sarah Wilder, pupil of Regina de Sales, of Paris, at the last folks concert of the Philharmonic Orchestra of Nürnberg. It was a Richard Wagner program:

The soloist, Sarah Wilder, a soprano from Chicago, carried off a decided success. She must have gone through a good school, for her clear telling organ sounds equally well developed in all registers. The height is full and supple and the tones remain resonant all the way down. She interpreted "Elsa's Traum," from "Lohengrin," with such warm and deep feeling that she received an outburst of well deserved applause. Her rendering of Richard Wagner's "Engel," "Schmerzen" and "Träume" displayed great poetic understanding.

A notice from the General Anzeiger, of Nürnberg, says: Regina de Sales gave a musical evening on the 8th for her promising pupil, Rhoda Neibling, of San Francisco, Cal. She sailed yesterday for home, returning to Madame de Sales in October to continue her studies.

Another pupil of Madame de Sales, Sarah Wilder, who has been having much success in concert in Germany during the past year, will sing at an important concert in Paris next month.

The Sedgewick (Kan.) Journal says that the busiest man in its town is a young fellow twenty-two years old who is trying to learn to play the mandolin and color a meerscham pipe at the same time. My, but Sedgewick must be a busy town! —Chattanooga Times.

Flora Field in Europe.

Flora Field, the youthful violinist of New York, has been concertizing in Germany the past season. She has appeared in Dresden, Leipsic, Hamburg, Breslau, Stuttgart, Berlin and Frankfurt, and has everywhere been acclaimed as an exceptionally gifted and accomplished young artist. Miss Field pursued her studies with Leopold Auer in St. Petersburg and with Sam Franko in Berlin. Appended are some of her criticisms received in Berlin and Hamburg:

Accompanied by the Philharmonic Orchestra with Sam Franko as conductor, the violinist, Flora Field, gave her first recital in the Singakademie. She is equipped with musical ingenuity and a clear, rounded tone—qualities that created a very favorable impression during the rendering of a concerto by an older master



FLORA FIELD.

(Nardini). The recital of a Sinding suite revealed her to own also decided technical energy and musical insight. —Vossische Zeitung, Berlin.

The recital given by the violinist, Flora Field, in the Singakademie on Friday made a very good impression. The young lady was supported by the Philharmonic Orchestra, efficiently conducted by Sam Franko. Her musical gifts and excellent technical finish, which gave soul and shape to her interpretations, demand acknowledgment. —Reichsanzeiger, Berlin.

It was possible for me to hear only a part of the Brahms violin sonata in G major played by the violinist, Flora Field, with Vianna da Motta at the piano. The work was rendered with much beauty of phrasing. —Deutsche Warte, Berlin.

The violinist, Flora Field, gave a recital at the Singakademie, together with the Philharmonic Orchestra, conducted by Sam Franko. Possessed of technical abilities that have reached a very estimable standard, her bowing is both energetic and full of temperament; nor does she lack musical gifts. Her rendering of the Wieniawski concerto in D minor, with its pleasant, pure tone, crisp technic and refined conception, ranks as a highly praiseworthy piece of musicianship, and deserves the lively applause it gained. —Berliner Boersen-Courier.

The young violinist, Flora Field, has been well taught in a good school. She gave ample proof of this fact at a concert evening, during which she carried through a very exacting program: Nardini's concerto in E minor, Sinding's suite in A minor and Wieniawski's second concerto in D minor. —Berliner Tageblatt.

The violinist, Flora Field, hitherto unknown here, arranged a concert in the Hamburger Hof, when she proved herself to be an artist of great technical gifts. Although her bowing is light and elegant, it does not, on the other hand, lack the necessary measure of energy. —Neue Hamburger Zeitung, Hamburg.

Her cantilene sings; her technic is reliable and flawless. —Fremdenblatt, Hamburg.

The manner in which she expressed herself was wholly sympathetic from an artistic point of view. She played with refined soulfulness of style and vigorous rhythm, without false modesty in expression, but also without overstepping the bounds of natural depths of emotion. —Correspondent, Hamburg.

As already reported, great musical manifestations are preparing in Rome for the centenary of Richard Wagner in 1913, and a "Ring" cycle will be given at the Theater Constanzi. During the latter part of April and the whole month of May there will be produced at that theater four series of "Ring" performances.

GERTRUDE DUFFEY

COLORATURA SOPRANO

Pupil of Jean de Reszke

Address: 610 West 116th Street

New York



MAUD POWELL

"The Head of an Artist
The Arm of a Man and
The Heart of a Woman"

Mgr. H. GODFREY TURNER, 1402 Broadway, New York

BAERNSTEIN-REGNEAS

TEACHER OF SINGING

New York: 133 West 80th Street

Tel. 3786 Schuyler

In Philadelphia Tuesdays and Fridays

RATCLIFFE CAPERTON

SUCCESSOR TO THE MAESTRO

GIOVANNI BATTISTA LAMPERTI

SUMMER SCHOOL OF VOCAL MUSIC

Until June 15th Address, THE GLADSTONE, Philadelphia

JOHN
ADAM

HUGO

COMPOSER PIANIST

Concert and Recitals

Instruction

81 West 76th Street

New York

REINALD WERREN RATH

BARYTONE

Management, THE WOLFSOHN MUSICAL BUREAU

1 West 34th Street - New York



GIORGIO M. SULLI

Teacher of Carmen Melis, Clara Clemens, Mrs. Leslie Jost-Hulse, Reinhold von Warlich, Mario Sammarco and other well-known singers of Grand Opera or Concerts.

VOCAL STUDIO: 1425 Broadway.

Metropolitan Opera House Building, New York

(Phone, 2762 Bryant)

Public Recitals throughout season for advanced pupils.

Write for Circulars

HARDMAN PIANO EXCLUSIVELY USED

THE SONGS AND BALLADS OF THE MOST EMINENT COMPOSERS ARE PUBLISHED BY BOOSEY & CO. NEW YORK and LONDON

Catalog, including all the latest important additions now ready
Send postal to 9 East 17th Street, New York

PUBLICATIONS OF

G. SCHIRMER

(INC.)

3 East 43d Street - New York

MUSIC DEALERS

Just Published

A CYCLE OF OLD IRISH MELODIES

(For four solo voices, soprano, contralto, tenor and bass)

ARRANGED BY

ARTHUR WHITING

Price, Net \$1.50

Contents

The Shan Van Voght (Quartet)
Clare's Dragoons (Quartet)
Eileen's Farewell (Soprano)
The Snowy-breasted Pearl (Bass)
Lament for Owen Roe O'Neill (Quartet)
Savourneen Dheelish (Tenor)
The Crusade Lull (Quartet)
Little Mary Cassidy (Bass)
Shule Agra (Contralto)
To Ladies' Eyes (Tenor and Bass)
Nora Creina (Tenor)
Oh, the Marriage (Soprano)
The Wild Geese (Unaccompanied Quartet)
Avenge and Bright (Quartet)

The original homophony of these simple old Irish melodies has here in part been modified to conform to a general scheme of artistic and musical development, in which four solo voices are brought forward singly or in combination, to create a perfect whole.

Ann Arbor Music Festival.

ANN ARBOR, Mich., May 19, 1912.

Musically Ann Arbor is dead for a few months. With the conclusion of the nineteenth annual May festival, last night, the concert season officially ended.

Rarely has an amateur chorus sung better than did the Ann Arbor Choral Union. Indeed, the perfection of shading, the distinction made by the chorus between the tremendous double fortissimos and sudden pianissimos of Elgar's "Dream of Gerontius" were truly remarkable. The voices this year were not so uniformly excellent as in some years past, but the height of artistic achievement

in the symphony concert of Friday afternoon. This was the most artistic concert of the whole festival, and those who heard it readily saw why Frederick Stock and his men



FLORENCE HINKLE.

was by far the greatest that this organization has ever reached. The wonderful double fugue near the end of the work produced a tremendous effect, as did most of the other choruses. The same splendid work was kept up in the performance of Saint-Saëns' "Samson and Delilah." Especially in the first act was the choral work fine. The fugue, on page 11 of the piano score, was worked up to



NEVADA VAN DER VEER.

a splendid climax, and the march-chorus, "Lo, the Spirit of the Lord," etc., on page 25, was given with a volume of tone that was truly remarkable. It is seldom that a chorus does such exceptionally fine work. It brought forth much applause and praise from the artists and orchestra, as well as from the audience, which taxed the capacity of the house at every concert.

The Theodore Thomas Orchestra repeated its fine work of other seasons. Especially noteworthy was the work done



FREDERICK STOCK,
Conductor, Theodore Thomas Orchestra.

won merited praise during their Eastern trip last winter. The reading that Mr. Stock gave to Beethoven's "Corio-



A MAY FESTIVAL CONCERT AT ANN ARBOR.

lanus" overture was splendid, but the symphony in E minor (No. 4) of Brahms was the greatest thing ever



ALBERT A. STANLEY,
Conductor, Ann Arbor Choral Union.

done in Ann Arbor. Nearly faultless was the work of the orchestra, and Mr. Stock seemed almost inspired as he

conducted. Much more bombastic, but still given splendidly, was the symphonic poem, "Les Preludes," of Liszt. The one vocal number of the concert was the aria "Wie nahte mir der Schlummer," from "Der Freischütz," sung by Florence Hinkle, who was in excellent voice. In her first appearance she sang Micaela's aria at the opening concert.

Of the "Dream of Gerontius" the orchestra played well under Professor Stanley, and the soloists, Reed Miller, Nevada van der Veer, and Herbert Witherspoon, sang very creditably. Mr. Miller has a beautiful voice, and in the lyric parts his work was splendid.

One more artist has found a harbor in Ann Arbor. This time it is Alma Gluck. Her beautiful stage appearance almost won her audience (in Ann Arbor, doubly sceptical)



Photo by Mishkin Studio, New York.
FLORENCE MULFORD.

before she had sung a note, but despite the fact that she had traveled all the preceding night from Syracuse, her voice was in fine condition, and she duplicated at Ann Arbor her successes in other cities. Her two arias, "Il re pastore," by Mozart, and "Depuis le jour," from "Louise," were both so enthusiastically received that Madame Gluck was compelled to grant encores. Then her duet with Reed



ALMA GLUCK.

Miller, from "Romeo and Juliet," was given so exquisitely by both artists that they were compelled to repeat the latter half of it. The voices of these two singers blend well. The orchestra, having given the wonderful concert in the afternoon, seemed a trifle below standard, but that was only in comparison with the previous performance.

The work of Florence Mulford and Marion Green in the final concert, "Samson and Delilah" was a revelation to the audience. Madame Mulford sang with a beauty of

tone, and this despite a bad cold. She moved her hearers greatly. Marion Green's voice is powerful and beautiful. In fact, it is one of the best baritone voices ever heard in Ann Arbor. He sang the part of the High Priest of



MARION GREEN.

Dagon remarkably well; he will probably be heard in Ann Arbor again. Ellison Van Hoose made a good Samson. This performance at Ann Arbor marked Mr. Van Hoose's seventy-sixth appearance this year.

The Tchaikowsky symphony, No. 5, was the big work of the opening concert and, with the smaller works in the festival, was given very well. The festival opened with the "Chorus Triumphant" for orchestra, organ and chorus by Professor Stanley.

This festival marked the passing of University Hall as a concert auditorium. For thirty-three seasons the Choral

Union has sung in that auditorium under his direction. Hereafter all concerts will be given in the new Hill Memorial Auditorium, which the University of Michigan is erecting with the money left by the late Regent Hill. The hall will seat 5,000 people, and the stage will be large enough to seat a chorus of 450 and an orchestra of ninety-five men. Consequently the present Choral Union will be



REED MILLER.

increased by over 150 voices, and the full orchestra will come to Ann Arbor after this.

The announcements made for next season are as follows:

October 32—Madame Schumann-Heink, song recital.
November 25—Flonzalet Quartet.
December 13—Reinold Werranrath, song recital.

January 31—Boston Symphony Orchestra.
February 21—Tina Lerner, piano recital.



ELLISON VAN HOOSE.

CHORAL WORKS FOR THE TWENTIETH ANNUAL MAY FESTIVAL.

Mansoni Requiem Verdi
First Act to Lohengrin Wagner
Final to the Meistersinger Wagner
One other work to be announced.

Although it is probable that the new Auditorium will be finished in time for the first concert in October, or at least for the Boston Symphony concert, arrangements are not being made for concerts there until the May festival.

VICTOR H. LAWN.

Grand Opera in English.

THE MUSICAL COURIER has received the following notification:

Under the name of the National Society for the Promotion of Grand Opera in English, what was originally known as "The Society for the Promotion of Opera in English and the Encouragement of American Music," has now been organized.

Its objects as set forth in the constitution which has been adopted are purely altruistic. The society will not attempt to produce opera, but will devote itself to the propagation of the idea indicated in its title.

The management of the society is vested in a president, not yet selected, and a board of management, including nine members, elected annually. Those members are: David Bispham, Walter Damrosch, Reginald de Koven, Arthur Farwell, Charles Henry Meltzer, Albert Mildenberg, Lillian Nordica, Rudolph Schirmer, Mrs. Jason Walker; Anna E. Ziegler, secretary, and Walter L. Bogert, treasurer.

A nominal annual membership fee of \$1 is required to qualify. Branches of the central organization will be established in other cities.

The board of management will be assisted by an advisory council consisting of L. E. Behymer, Harry H. Flagler, William H. Gardner, Randolph Hartley, E. R. Kroeger, Cornelius Rubner, Emma Eames, H. R. Winthrop, Mrs. Ben Ali Haggin, Harold McCormick, Maurice Rosenfeld, Albert Stanley, Mrs. Theodore Thomas, Mrs. R. J. Young, Mary Garden, C. H. M. Gurrin and Victor Herbert.

Headquarters of the society at 1425 Broadway, New York City. All communications and subscriptions should be forwarded to Anna E. Ziegler, at the above address.

Julia Culp Is Dutch.

The Holland-American Chamber of Commerce
for the Pacific Coast States.
Office, 1304 Humboldt Bank Bldg.,
SAN FRANCISCO, Cal., May 18, 1912.

To The Musical Courier:

The article of your Berlin correspondent on Julia Culp leads one to believe that the famous singer is German. This is, however, not the case. Miss Culp is a Hollander, having been born in Amsterdam, where she also received her first musical education at the Conservatorium of Music for a period of four or five years before going to Berlin.

Where Tilly Koenen, and also the famous leader of the

celebrated Amsterdam Symphonie Orchestra, Willem Mengelberg, are nearly always hailed as "Germans," along with the rest of their musically artistic compatriots, I thought it well to call your attention to this fact. Germany has reasons enough to be proud of its own children where music is concerned, without being obliged to bor-

row glory from its neighbors. Also Holland's musical education has reached such extraordinary height that it is well entitled to more attention than has hitherto been the case.

Very respectfully,
(Signed) CHARLES VORNHOLT.

ANNA CASE

SOPRANO, Metropolitan Opera Company
Concerts and Recitals
Address for Dates: F. O. RENARD
25 West 42d Street, New York

OVIDE MUSIN'S VIRTUOSO SCHOOL of VIOLIN

51 West 76th Street • Musin Studios • NEW YORK

WHITEHILL

BASS-BARITONE

Formerly Metropolitan Opera

MANAGEMENT:
THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York.

CECILE AYRES

PIANIST

Management:
ANTONIA SAWYER
Season 1912-13

WILLIAM POMEROY FROST

TENOR
251 West End Avenue
New York
Tel., 4817 Columbia

Mme. de VARRENE-STOCK Soprano

Touring Under Management
ANTONIA SAWYER, 1425 Broadway, • New York

MYRTLE ELVYN

KIMBALL PIANO USED

Returns in October, 1911, for
American Tour, 1911-1912

For Terms, etc., Address:
MR. EDGAR SMITH
KIMBALL HALL, CHICAGO

GISELA WEBER

VIOLINIST

Season 1911-12 New Booking. MANAGEMENT: ANTONIA SAWYER
Metropolitan Opera House Building
1425 Broadway - - - New York City

Walter Henry HALL

Director Choral Music Columbia University
Conductor Columbia University Festival Chorus
Address, 430 West 116th Street Phone, Morning, 673

FREDERICK WEMPLE, Baritone

108 West 73d Street, New York.

Lecture Recitals by EMILY LOUISE PLUMLEY

Assisted by HELEN SHEARMAN GUE, Contralto.
For terms, dates, etc., address Manager, 606 Sixth St., Brooklyn, N.Y.

LILLIAN SHERWOOD NEWKIRK

VOICE CULTURE, ITALIAN METHOD.
Special attention to tone production.
1495 Broadway, N. Y., Metropolitan Opera House Bldg.
Mail address, Norwalk, Conn.

MRS. C. HOWARD ROYALL

TEACHER OF SINGING IN ALL ITS BRANCHES
Tone production, style, diction and repertoire.
260 West 57th Street, New York. Phone, 3416 Columbus.

GEORGE GARRE

TENOR

Address: 15 EAST 10th STREET NEW YORK
Telephone: 2927 Stuyvesant

PAUL ALTHOUSE

DRAMATIC TENOR

Management: WALTER R. ANDERSON, 5 West 38th St., City

INGA ÖRNER Soprano

Metropolitan Opera Co. and Royal Covent Garden
Address: Metropolitan Opera Co. New York

ACCOMPANIST GRACE ANDERSON

1425 Broadway and 150 Manhattan Avenue Phone, 8382 River

ELSA KELLNER

AMERICAN SOPRANO

Management: CONCERT DIRECTION M. H. HANSON
427 Fifth Avenue, New York

LESLEY MARTIN, Bel Canto

STUDIO: 1425 Broadway, New York

SINGERS—Susanne Baker Watson, Oera Gross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Geraldine Hutcheon, George Bensus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

N. Y. COLLEGE OF MUSIC

125-130 East 58th Street
Directors: CARL HEIN, AUGUST FRAEMCKE
Thorough education in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for excellence. Course for Music Supervisors in Public Schools. Students receive free instruction in Harmony, Counterpoint, Vocal Sight-reading, Ensemble Playing, and free admission to concerts, lectures, etc.
CATALOG SENT ON APPLICATION

PHILIP SPOONER

TENOR

The American Exponent of "Bel Canto"

205 West 57th Street
New York City
Phone, 6510 Columbus

STEADY IN POSEN.

POSEN, May 11, 1912.

Some of us had a bully time a few days ago; after having had some beer in a little place in the Neue Strasse, where the library is, we went up to "Am Dom," then traveled to the König's Platz, where we, for the fortieth time, admired the beautiful fountain group of Perseus and Andromeda, and then succumbed to the tempting invitations on an exposed and framed bill of fare and indulged in Bismarck herring and Saltz gurcken, pumpernickel und handkaese, and an otherwise complete Kalter Aufschnitt. The beer that time was what I feel must have been the nektar in the days of Achilles and Hektor—oh, *muss ich dan Ewig von Dir Scheiden*, as the doctor must have said when he dropped the oratorio singers. Beer and Oratorio—not so bad without the doctor, after all. Some times a little more of the moos of Gambirius would not be so damaging to the diaphragm and glottis; it certainly is better in helping along the vocal cause than the stimulated cigarette which is flavoring and coloring the larynx and penetrating all the microscopic cells of the mucus membrane of the nose and throat. Don't try to sing and smoke at the same time.

It's too early to go off, but later on, after another call at Breslau, where Wagner treated Damrosch and his other Jewish and Hebraic friends so brutally, if not brusque, we are going to put in a few weeks on tour to Salzbrunn, Glatz, Hirschberg, Hermsdorf, Schmiedeberg, Krumm-



JENNY BOOZLE OF "MIGNO L'ARCHEDICKER BEEB" DEMONSTRATING FOR THE SATURDAY SERVICE.

hübel, and then over to Warmbrunn and Schreiberhau—oh, a bully country (I am full of bully today), and then we'll have a long account to give of ourselves. The last time I was down that way the Maennerchor of Schmiedeberg had a rehearsal for tenors only to get the tempo steam started. Schmerz is the name of the conductor, and like a cognomist of a similar nomenclature in New York, he swung his harms like a hemasphere—isn't that what they call it? With one arm he got in the slow and with the other the fast tempo, and it soured along like a performance of the Golden Hair was hanging down her back in the West—as our friend from Chicago calls Poor-sheeni's opera. A little excursion down through the Silesian bogs is not half as bad as a long sojourn in Pottstown, Pa., without a symphony orchestra unrehearsed in a year.

The last time I was over in the Jewnited States I was surveying the river bottoms of Pennsylvania trout streams for an egg factory, either in Pittstown, Pottsville, Pottstown or Pittston, and one night one of those Damrosch one-night stand music performances was announced and I heard of it in Philadelphia, where I was stopping without living or, at least knowing it. I put away my Archimedes, packed up my Euclid, pawned my set of Talmuds, and took an owl train up country, and I heard stein mixed popular and classic unrehearsed works put through in elegant time for the boys to catch the train for Harrisburg for the next concert on tour. The "Freischütz" overture opened the deficit ball and a free lunch closed it. The leader did his best, but the boys would not let him lead. There seemed to be a disagreement between the clarinet and the hautbois, and another one between the tuba colossus and the oboe, and they never got together. In Beethoven's "Mozart" symphony, following Berlioz's theory of instrumentalation, where the trombones give out the

pain of victory in A flat, not one accent could be heard in the triplet cry. It must all have been due to the lecture preceding each concert. I rushed off quickly, bought a copy of "How to Listen to Music in New York," and the newsdealer told me that I was lucky, as they were all sold, every one—in fact, the only one he had had. I began to think that I also was sold until I reached page 37, where I found myself asleep, and that opened my eyes to the sinister and subtle meaning of the book and its persuasive and seductive title. When I got through I decided that I would rather be over here, because the work is not translated into Hebrew yet and I cannot translate it without glasses.

If any of your readers wish to make this little offshoot into the seat of Frederick the Great's war, make your dates ahead. You may wind up in Görlitz at the Hotel Victoria, where you get a "Schöne Malzeit" greeting from the chef, who asks you whether you'll dine there, and you will. The Neisse runs through the town; nice river, I might say, but it isn't, but the Reichenbach Tower is an old fifteenth century wonder. There is not one like it from Maine to New Hampshire. Cyrano de Bergerac lived in this tower nineteen years before he was composed, and then discharged for incompetence. This is the basis of the plot upon his reputation.

Before Cyr got into this trouble he had read "Migno; l'archedicker Beeb," the great book of Jenny Boozle. Jenny wrote that book with the greatest difficulties and her right hand. I'll show you how De Bergerac was induced to leave the South of France, where his grandfather sold sterilized milk to the mountaineers and gazetteers, getting his name in the papers as the first trained director of mystic provincial poetry, and Cyr got it from that old man, who also wrote. That naturally led him to the work called "Migno; l'archedicker Beeb." Judging from what happened to the Bergeracs after that, I only suspend my views as to what might have taken place had they ever read how "To Listen to Music."

Cyr started in, and after finishing Chapters I, II, III and VI (he skipped Chapters IV and V because they were devoted entirely to the nerves of the soft Pilsner palates), he reached one of the fascinating chapters, Chapter VII, which describes the relations of the knee-cap to the break—that is, break in the voice. Migno, the heroine, relates, as Beeb is listening: "Suddenly," this is what she is supposed to say, "suddenly I put my hand on my knee, continuing singing in my seated posture." You see, she was singing in her seated posture as she dropped—that is, her hand on her own knee—and, to continue, "I suddenly struck D flat and as I did so I felt the tone in my left knee-cap." This revelation had a most tremendous effect on young Bergerac's ideal intensity. For weeks he walked in the castled rooms of his chateau with his left hand on the knee-cap. His people could hardly make out what it was. His father could get no satisfaction, but insisted upon his chancellor's action, and the latter captured the Boozle book. "See farther; see," and Cyrano pointed with one finger of the hand he could spare, "see that naive but scientific Chapter VII. Could I but behold the wonderful creature that discovered this great delivery; all falseness banished. Vibrations of the knee-cap controlling the delicious tones floating out in various dynamics, upon the undulating wave—Hertzian wave, I may interpolate—and meeting the bated breath of the aspiring institute artist."

It was by means of this dramatic episode that I first managed to get the untranslated book, after a hard struggle, in the library here. A remarkable chapter on voices should be studied. Migno always relates to Beeb, who is the l'archedicker, and here she says: "There are various vocal qualities divided and subdivided into mazze altos and mazza sopranos (Migno still spells in the old bel canto manner); the alto mazzas are very apt to spoil the breathing by scooping the tones up from the diaphragm into the visceral cavities and ruining their timbres before they pass through the organ. But with the sopranos, the real mazzas, the danger is in the region of the larynx, immediately below the pharynx, which they are apt to shove out of position with their sforzando chest tones, and this plays havoc with the hollow teeth in the mouth cavity. The tone settles right there and it takes a derrick to lift it out; when you do, it's hollow."

I consider that a more genial, thoroughbred paragraph on the voice than anything I have read for days. It is graphic. It is followed by another, far surpassing in lucidity and Würzburger fluidity anything to be found in how "To Listen to Music." Let me quote as it sounds were it issued from the platform of a prenatal orchestral conducting performance; instructive to the intelligent nothing. Chapter VII, article 13, beginning after the explanation of the relation between the catarrhal tone of a yellow clarinet and the voice of a lecturer who speaks in

flageolet emission. "As the air current passes out of the laryngeal domain (the main do, or is it dough?), it receives a pressure exercised through the mind in its insistence upon a given vibration. Should it be the diaphragm now or never? That is the question." And Migno does not hesitate to reply. "Up with the diaphragm is the distinct rule," she says, and up it goes. In "Tristan und Isolde" this is seen when Tristan, oblivious of all obligations, insists upon being true to the mark. He raises his diaphragm, steps back and says "Treu bin ich ständigereschenheimervertallgterionymus"—all in a half breath, concluding the other with the well known phrase "verdamrostigerkrechwinkelmonopolistischerneunundneunzigerprocentsatzloser," and if he can do all this by holding up the diaphragm at the same time, he can usually get another engagement in some other opera company, far away.

In "How to Listen to Musick" the theory is not advanced but merely hinted at. Nothing definite is found in the chapter of Encyclopaedias, but in another speculative dialectic chapter on "Human Tones and Why They Are" a complete description is given, intended as a lesson for conductors who lecture and thereby tell an audience that it has come to the concert because it has very little or no idea what a concert means. I do not know what Cyrano de Bergerac thinks of that book, but he must have read it, because he is familiar with its contents; maybe he inspired it.

It says, "You must know that this symphony which I shall start in to conduct, after I get through showing you first how little you are supposed to know about it, was composed by a real composer. What is a composer? A composer is an American citizen who enters the prize ring and competes as compared with the Nibelungen Ring competition. He is out of the latter, because that decision was rendered at large; the other is rendered by the judges selected from among those who are acquainted with the handwriting of the successful competitor. That's the reason the composer of 'Tomato' had no chance against the successful composer of 'Potato.' Afterwards the judges rush in and show what they can compose themselves, and then some of their compositions are entered for the prize ring. That's a composer in America. There is no trust yet among composers, but the start has been made with the ring. The first movement of a symphony is not the Second, but the Third is frequently the Fourth. When a symphony is first built up, care must be taken with the steal construction work."

But no symphony is ever understood until it is explained in programmatic articles, which you must read also before you hear the symphony. Therefore, between the two explanations—the one of the conductor made before the symphony is conducted and the one read in the programmatic notes before it is played—the deaf and dumb auditors have quite an advantage over the blind ones, because the latter cannot read the programmatic notes, although they are compelled to listen to the lecturing conductor. The large number of empty seats and the deficits of the symphony and orchestral concerts in New York, of which I read irregularly over here, show how successful the combination has been working.

No doubt Cyrano de Bergerac really only got into trouble by poking his nose into that volume, and his plot must be well known now, because he is going to be a hero in a new operette, which will be called "Via Panama." This sounds better than Mona Toma, and has more patriotic flavor. The episode of the Reichenbach Tower will be elusively treated, but otherwise Rostand's views will be followed with fervor and solemnity, because it is against the rules to invade foreign territory and not take it all. Of course, Cyrano is not in love when he marries the statesman's daughter, but he subsequently becomes violently amorous. Her aunt discovers the rendezvous where husband and wife clandestinely meet, and she is dreadfully put out. She had no business there, anyway.

The pathetic passion utters its cry of destiny in the hursting of this pristine lullaby:

"Oh, darling wife,

Where's your cheese knife?"

This must be repeated three times before the refrain enters. It is not yet done. We must wait. But she suddenly comes forth with this little ditty:

Darling husband, come here—sit;

I hear there's another deficit."

HUSBAND.

"No, don't mention these now;

I'm ill, ough, ow."

SHE.

"Where's the doctor?"

Where's the doctor?"

CHORUS.

"He's resigned, finally;

Yes, he's resigned."

BOTH.

"Think of it, resigned.

Resigned."

All this latter part is double p, as the resigned has brought tears, and it is all very soft. The chorus retires,

and nothing is heard here except an Intermezzo taken from themes suggested in studying how "To listen to Musick." None are found and the Intermezzo is suddenly transformed into a March, because the action is not in April. These paradoxes are made to fit the plot, which now gets darker and full of futurist suggestions. One cannot only see a nose, but the inside, and a mountain is represented by a big piece of coal, before it reaches the consumer. Two notes uttered by the flutes in unison signify that both are on their way home, and a beat on the snare drum means a short stay at the chop house. It far surpasses impressionism. Impressionism means that you are compelled to think something different than what the impression is supposed to convey; futurism means that you must forget that you are capable of thinking, in order not to be aware of the fact that you are not thinking now, but will think.

The latter is a much more powerful hyperbole if you know how not to think; of course, if you do think, you are lost, like in an American prize opera. Cyrano offers immense material for futurism, and there is where it should not overlook what I found in the Reichenbach Tower on the banks of the Neisse. Cyrano had no more romantic period of his days than the nineteen years that he was entombed in this architecture. Two solos and parts in two duets could be easily managed out of these nineteen years. There are boys studying in Posen who can reel such stuff out like a kinemo film—by the mile, and you can sell it in America for original; nobody will know the difference; nobody ever did. These Posen boys stay here. They're afraid to go to America because they know too much. Some of them have learned English, thinking that they might, one day, be driven out because they belong to a tribe that provides Gods to others—a business universally resented, it seems. One of them recently said to me—English, you know—"Vy shouldn't I write an oper. Bushoni has also written one und dey gave it in Humbug and some Polish fellers have been writing oper in Neuyork, too, where it's easy because you get the cash; Bushoni got no cash for his oper; only honor; dat's all. But in Neuyork you get cash and I want cash to bribe the fellers when they get ready to drive my parents out of the old home; it comes in handy sometime. I got a good subject. It's Cyrano; Cyrano, don't you know who Cyrano de Blumenbergerac was? He composed a serenade and it was a mistake because it was composed in the day time. You remember Beckmesser? That's a serenade, too; but a night serenade. It must be nights. Then somebody in the dark hit him violently on the nose, it got sore like he did, but it grew awful big, bigger than an opera composer's reputation, and somebody used to call him Cyranose. He did not mind it. But what will he do when he finds out that a Posen boy is going to write an American oper about him? Won't dat make him mad, say? And no prize in it, neider? Ugh mein lieber! I'm going back and read Schopenhauer again and give up music if that's the way. I can't make any money out of Schopenhauer, and Spinoza and Kant, but I feel better. One page of the Critic of Pure Reason is far better than fifty pages of poor Jury music. And no reason in it, is there?" and the little Icky of Posen looked at me and winked wickedly.

"And have you read Jenny Boozle's great Work?" I asked.

"Which one?"

"Which one? Why, I am astonished. 'Migno l'archedicker Beeh.'"

"I'm reading that now, you old fool. Come down to our house on Saturday night after schul and I'll show you the mistakes she made. I am on to her," and off he was.

There are no smarter boys than these little blond ones of Posen, and you Neuyorkers know that better than I do. They can do everything: conduct, lecture, compose, teach, write, manage, estimate railway expenses of a concert tour, book a route and be judges of prize oper. Awful much in one life. Aroun de Rasoid wasn't in it

SEMMY KARPELES.

McLellan Pupils in Colorado.

Anna Ross, dramatic soprano of Denver, Colo., who has been studying this winter with Eleanor McLellan, of New York, will give a recital in Montrose, Colo., on June 14. Miss Ross will return next year for further coaching and in the year following will teach the McLellan system in Colorado.

"I guess I have insulted that great pianist forever," said Mr. Cumrox. "But I couldn't help letting my old business training get the better of me."

"What have you done?"

"I notice that he always plays up the name of the piano he uses very conspicuously."

"Of course."

"Well, I offered to buy some good formula for a hair tonic and give him a half interest in the business."—Washington Star.

A Recent Advertisement of the Steinway Piano

The Name Steinway

is so powerful in the piano trade that it places the stamp of leadership upon its representatives, and tempts dealers who are not Steinway agents to attract customers through its use, thus acknowledging the inferiority of the pianos they are compelled to offer.

New Steinway Pianos are for sale in Portland only at our warerooms. Each instrument is priced in plain figures at the net New York price and freight added, thus giving our customers equal advantage with the Eastern buyer. We accept all other makes of pianos in trade, at their real worth, toward a Steinway, and arrange convenient terms for the balance. May we call and estimate the value of yours?

Sherman Clay & Co.

Exclusive Steinway Representatives

ESTABLISHED JANUARY, 1880



PUBLISHED EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY
(Incorporated under the laws of the State of New York)
MARC A. BLUMENBERG, President.
ALVIN L. SCHROEDER, Sec. and Treas.
S. E. Cor. 39th St. & 5th Ave.
Cable address: Pagar, New York
Telephone to all Departments
4202, 4203, 4204 Murray Hill

GRAND PRIX
PARIS EXPOSITION
1900

MARC A. BLUMENBERG - - - **EDITOR-IN-CHIEF**

NEW YORK, WEDNESDAY, MAY 29, 1912.
No. 1679

OFFICES AND REPRESENTATIVES

PARIS OFFICE. The Paris Office is under the direct supervision of the Editor-in-Chief. Address: Frank Patterson, 1 Square de la Tour, Maubourg.

MIDDLE WEST DEPARTMENT—
Chicago Offices, 617 to 625 Orchestra Building, Rene Devries in charge.

LONDON—
Mrs. Evelyn Kaesmann, Redbourne Hotel, Great Portland St., London, W.

Cable and telegraphic address: "Evelkaes."

BERLIN, W.—
Arthur M. Abell, Jenaer St. 21.

MUNICH—
H. O. Osgood, Schraudolph Str. 15.

Cable and telegraphic address: "Osgood, Munich."

LEIPZIG—
Eugene E. Simpson, Nürnbergerstrasse 27.

DRESDEN—
Mrs. E. Potter Frisell, Eisenstrasse 16.

MILAN—
Signor G. Lussardi, Via S. Pietro all' orto 19.

ROME, ITALY—
Mrs. Dolly Pattison, 90 Via Francesco Crispi.

VIENNA—
Lolita D. Mason, VIII, Buchfeldgasse 6/3.

MOSCOW, RUSSIA—
Klen von Tiedebühl, Arbatte, 84 Deneschny.

THE HAGUE—
Dr. J. de Jong, office of Het Vaderland.

STOCKHOLM, SWEDEN—
Louisa Upling, Roslagsgatan 27, (by Karlson).

NORTHWESTERN DEPARTMENT—
Mary L. Allen, 1750 Bryant Ave., So., Minneapolis, Minn. T. e-
phone: South 4164, Calhoun 2623.

**NORTHERN PACIFIC COAST, INCLUDING SEATTLE AND VAN-
COUVER—**
Miss May Hamilton, 520 Menzies Street, Victoria, B. C.

BOSTON—
Blanche Freedman, 84 Gainsboro Street, Suite 2. Phone: B.B. 5534.

PHILADELPHIA, PA.—
Miss Jennie Lamson, 1710 Chestnut Street.

Home Address: The Powelton, Apartment B-4. Tel. phone:
Preston, 5557A.

PITTSBURGH, PA.—
Hollis Edison Davenney, 448 Western Avenue, N. E.; Telephone:
Cedar 2791K.

BUFFALO, N. Y.—
Cora Julia Taylor, 819 Richmond Avenue.

ST. LOUIS, MO.—
David J. Macdonald, 450 Amelia Avenue, Webster Groves.

Phone: Webster 905, Main 310.

LOUISVILLE, KY.—
Katherine Whipple-Dobbs, care of D. H. Baldwin & Co.

COLUMBUS—
Mrs. Ella May Smith, 60 Jefferson Avenue.

CLEVELAND—
R. N. O'Neil, 1877 73d Street.

PROVIDENCE, R. I.—
Bertha Antoinette Hall, A. A. G. O., 501 Butler Exchange.

THE MUSICAL COURIER is for sale on the principal news-
stands in the United States and in the leading music houses, hotels
and kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.

NOTICE TO ADVERTISERS—Reprints of press notices from other
papers will hereafter be accepted for publication in THE MUSICAL
COURIER only at the regular advertising rate per inch or line. All
such notices must be accompanied by the originals from which they
are quoted. Managerial announcements about artists will be accepted
only when they are news and must be sent subject to editorial revision.

SUBSCRIPTIONS: Including Delivery

Invariably in advance.		\$5.00
United States,		
Canada.....		\$6.00
Great Britain.....	£1 5s.	80 kr.
France.....	81.25 fr.	81.25 fr.
Germany.....	25 m.	12 r.

Entered at the New York Post Office as Second Class Matter.

Single Copies, Fifteen Cents, on newsstands at hotels, elevated and
subway and general stands.

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$200 a
single column inch, a year.

On reading pages, having three columns to a page, \$400 an inch,
a year.

Reprints, business notices, etc., at \$1 a line. Broken lines counted
as full lines. Headings counted as two lines per heading.

Full page advertisements, \$400 per issue.

Column advertisements, \$150 per issue.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made by
check, draft or money order, payable to THE MUSICAL COURIER
Company.

Advertisements for the current week must be handed in by 2 P. M.
Saturday.

All changes in advertisements must reach this office by Friday,
5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

"NIKISCH is an interesting apparition," says a
musical journal. Nikisch is anything but an appar-
ition. He is a reality.

AN English exchange says: "A new mu-
sical society has been started at Hounslow, under
the title of the 'Middlesex Orchestra.'" Suffragettes?

LET us frame a few imaginary halos for the piano
accompanists of the last season, some of whom were
mentioned and some unfortunately unintentionally
overlooked.

JULIA CULP, the famous lieder singer, has been
engaged by Antonia Sawyer for a tour of this
country during next season. Miss Culp will bring
with her Coenraad von Bos, the noted accompanist.

"THE Kingdom of The Black Swan" is the title
of Siegfried Wagner's latest product. The black
swans, at night, become cavaliers who entice
maidens to the lake. Is this a subject calculated to
elevate the morals of the stage and the public?

HERE is joy for the musical nations. A cablegram
to the New York World of Sunday declares that
Andreas Dippel has found a phenomenal tenor in
Berlin. He is an Italian named Icilio Calleja, and
in giving a description of the new warbler of high
C's it is said: "He looks like Caruso and sings like
Tamagno."

THE summer has indeed arrived. The music
critic of the New York Tribune has begun his an-
nual vacation period compilations. "Music and Na-
tionalism" is his theme, and "A Study of English
Opera" the title of the opening instalment. Let all
of us get out our musical reference books and com-
pare notes.

IF the writer of the letter addressed to THE
MUSICAL COURIER and signed "A Subscriber," mak-
ing inquiries about the deficit of the New York
Philharmonic, will send his or her name and address
to this office the said communication will be an-
swered. No attention is paid to anonymous letters
addressed to the editor.

A YOUNG lady living out in the West writes us
and in the frankest language wishes to know what
the great prime donne do with their castoff gowns.
Poor relations and some second hand dealers of
clothing are in a position to answer this question
better than the editors of THE MUSICAL COURIER,
who have still much to learn about sartorial mat-
ters.

CHARLES HENRY MELTZER, the New York music
critic now in London, has been interviewing Oscar
Hammerstein, and among the things to which the
impresario confessed, according to a cablegram to
the New York American, is that "London prefers
the old operas like 'Traviata' and 'Il Trovatore' to
new works." What would have been the London
verdict on "Mona"?

LET everybody sing. The men organized to con-
duct the Oklahoma State Singing Convention, to
be held in McAlester, November 1, 2 and 3, 1912,
are raising \$1,000, a part of which will be paid in
cash prizes for new songs. Composers may write
for particulars to E. H. Shelton, corresponding
secretary, at Frederick, Oklahoma. This young
State has made remarkable musical progress dur-
ing the past five years.

IN the course of the day the editors of THE
MUSICAL COURIER are frequently called up on the
telephone to give musical information. When rea-
sonable requests are made there is no objection to
answering inquiries, but very often the inquirers
are impertinent and sometimes foolish. Monday of

this week a high treble voice over the 'phone wished
us to spell the name of the director general of the
Metropolitan Opera House for her. As easy as
this request might sound to the average reader, we
assert that it was something of a task to transmit
the consonants in Signor Gatti-Casazza's name over
the wire. In order to oblige the lady, it took just
eight minutes of our valuable time.

THE MUSICAL COURIER has received an invitation
to attend the dress rehearsal of Richard Strauss'
new opera, "Ariadne auf Naxos," which is to take
place at the Court Theater in Stuttgart, Germany,
Thursday, October 24, 1912. Cablegrams to several
of the daily papers stated that the opera would have
its premiere the last week in September, but the
official card from the intendant, Baron von Putlich,
arriving in the latest mail from Europe, gives the
date as stated, October 24.

KUBELIK, who sailed from New York on the
steamer Amerika on Thursday of week before last,
is returning to his home a richer man. The last
Kubelik tour was very successful, and it is reported
that the Bohemian's share of the proceeds did not
fall much below \$150,000. The statement that this
artist will not visit America again is untrue. What
Mr. Kubelik intimated was that when he does come
back, he will take things more leisurely and accept
engagements only in the large cities.

A RUBINSTEIN Museum has been founded in
Moscow. It was dedicated on the anniversary of
the death of Nicolas Rubinstein. This museum
contains many interesting mementoes of the two
famous brothers, Anton and Nicolas, such as por-
traits of the two artists at all ages and also of
their parents; autograph letters and manuscripts of
Anton Rubinstein, also of Beethoven, Berlioz,
Tschaiowsky, Arensky, Pauline Viardot Garcia.
Furthermore, there are portraits of Turgenev and
Tolstoi with autograph dedications to Rubinstein.
Of great interest is the musical library of Nicolas
Rubinstein and also the entire furnishings of his
home, which are contained in the museum. The
library contains works by 6,300 composers and lit-
erary men in all languages. Among the musical
works are complete editions of Bach, Handel,
Beethoven, Gluck, Rameau and Gretry. This
museum, which is open free to the public three
times a week, is at present attracting a great deal
of attention in Moscow.

UNDER the direction of G. Astruc et Cie, the
seventh "grande saison" of Russian ballet per-
formances now is running at the Theatre du Chatelet,
Paris, and will extend to June 10. A number of
the best known Russian dancers are in the choreo-
graphic cast, and the leaders of the orchestra are
Madame Monteux and Ingelbrecht. The works to
be given include "Le Dieu Bleu," music by Rey-
naldo Hahn; "L'Oiseau de Feu," music by Strav-
inski; "Le Spectre de la Rose," adapted from music
by Weber, "Prince Igor" (dance excerpts), music
by Borodine; "Thamar," music by Balakirew; "Nar-
cisse," music by Tscherepnine; "Petrouchka," music
by Stravinski, and "L'Après-Midi d'une Faune,"
based on Debussy's prelude of the same name.
Paris, once the home of the classical ballet, has suc-
cumbed enthusiastically to the magic combination
of modern pantomimic dancing and modern imag-
inative music, and the Russians, originators of the
present general revival of terpsichorean interest all
over the world, find their most profitable financial
harvest in the French capital, although vast sums
are earned also in Russia by the best known of the
solo dancers. Rameau, Lully, Gluck, and other
ancient writers of staid and classical ballet music
would marvel indeed at the freedom and even li-
cense which the art reveals as practised now by
some of the Russian troupes in Paris.



BY THE EDITOR.

PARIS, May 12, 1912.

This is merely to record a few musical matters of moment and to cover certain incidental affairs that concern the current events.

First, we shall record that the body of Wallace Hartley, the Titanic's bandmaster (I met him on the Olympic, whence he was transferred to the Titanic, and found him a well trained musician, modest and retiring in attitude) will be buried at Colne, in England; this is the town of his birth. It is probable that a fountain will be erected in a public square as a memorial. The body is now on its way to England and may have reached Colne by this time.

From the London Daily Mail of May 10 I send the following:

LONDON ORCHESTRA TRIUMPH.

29 AMERICAN CONCERTS IN 22 DAYS.

Cheered by a crowd of relations and admirers on Paddington platform, the London Symphony Orchestra, one hundred strong, returned home yesterday afternoon from America, where they have just triumphantly made one of the most remarkable musical tours ever undertaken. The orchestra, which Dr. Richter has acknowledged to be the finest in the world, gave twenty-nine concerts between April 8 and April 29 under the direction of Arthur Nikisch, the celebrated Hungarian conductor.

Some of the musicians spoke of their impressions. H. Barlow, the celebrated tuba player, said to a Daily Mail representative: "What a month! We have had the time of our lives! We have played at twenty-nine concerts in twenty-two days at twenty different towns between New York, Baltimore, Chicago and Ottawa. We slept in trains—not a single night at an hotel. The newspaper critics were not very amiable at first, but the enthusiasm of the audiences was something beyond belief. I had never seen anything like it."

SPICE OF NATIONAL FEELING.

E. F. James, bassoonist, and chairman of the orchestra, said: "The tour has been a real triumph both for us and for Mr. Nikisch. The critics at Boston and New York were a little cold at first. My impression was that a spice of national feeling entered into their calculations. But if you come to that, the London Symphony was practically as American as the New York Philharmonic, for nearly every member of the New York band is German born."

"The critics could hardly believe that we were not Germans, too, and I doubt if, after all, we succeeded in driving home the fact that of our membership of over 100, ninety-six of the band are English-born. There were great scenes at the Sunday evening concert at the Metropolitan Opera House, New York, just before we came away."

"One or two contretemps happened. The second time we went to Boston for an afternoon concert we particularly desired to make a good impression; but a railway mishap deprived us of a restaurant car, and we arrived at Boston just in time for the concert, without having breakfasted or lunched. In spite of that, the men played up magnificently, and the critics said so generously. It was not till afterward that people knew the orchestra had been playing on empty stomachs. The orchestra will certainly make another American tour—not perhaps next year, but probably in 1914."

The orchestra reappears before its London pat-

rons tomorrow afternoon under Siegfried Wagner.

Has there been any reference to the brilliant management of the Nikisch-London Symphony concerts exhibited by Howard Pew, whose initiative and operations and generalship should be placed on record as a matter of fact, alone? Leaving aside his innate impulse to give America the opportunity to hear these concerts, the mere matter of executive force and ability and capacity to arrange and meet, with such success, an issue of such importance and



MOORISH CAFE AS FASHIONED IN "NAIL."

proportions should be properly referred to, as is the case herewith.

During the month of June a concert will be given by the London Symphony Orchestra and Nikisch in London, at which the Pianola will be the soloist. The program is now in course of arrangement, but several piano concertos are proposed. This performance is to illustrate the capacity of the Pianola for the exploitation of the highest forms of classical music.

Melsa.

The musical world has become interested in Melsa, a young violinist who is the protégé of Mrs. David Jayne Hill, wife of ex-Ambassador Hill, who is now residing here working on his "History of Diplomacy, of which three volumes have been published (Longmans, Green & Co., London). The work will occupy the pages of six volumes. Mrs. Hill has made it a life work to place Melsa in the best hands for tuition, and Carl Flesch, of Berlin, eminent as musician, pedagogue and master violinist, the instructor, selected by her, gave him permis-

sion to spend a few weeks here. Hence Melsa in Paris.

The young violinist is exceedingly modest and in his playing he represents the objective method by retiring into the work, and his work apart from all personality, with the unavoidable evidence of his personal gifts, is brought into stronger light for this very reason. He has played in various salons, and at banker Heidebach's some evenings ago, where a number of musical people were present for the purpose of hearing Melsa, he produced Bach, Brahms and Sinding and then some virtuoso specialties of Wieniawski and others. The results of Flesch's preceptory powers are necessarily in prominent evidence in the style and the classical method. The young man is still under the influence of the teacher's discipline and this is of such consequence in the crisis of his career that the fact should be welcomed, as it means much for his future which is brilliant, judging from his pose, his virtuoso capacity in bowing, double-stopping, clarity of tone, phrasing and general musical intelligence. The violinists Ysaye, Kreisler and Thibaud are to hear him conjointly and Jean de Reszke is to entertain him as a countryman and compatriotic artist. Paderewski, also interested from the patriotic impulse, is taking an interest in the guidance of the young fiddler and thus he will be able to advance with unusual advantages. He plays on a sweet toned Bergonzi which comes from the Mendelssohn collection of Berlin. He is returning to Berlin to continue with Flesch, who is devoting his best efforts to directing Melsa's future.

Nail.

To the libretto of Jules Bois, Isidore de Lara, composer of "Messaline" and other operas, has made "Nail," an opera whose action is such as not only to produce irregularities of treatment, but peculiarities of racial mood and temperament. Its tendencies are represented by strong accents, and, throughout, the character and tone are sensuous and emotional and such is the music itself as revealed in the voice and as handled in the instrumentation.

The plot is an Arab story of the love of two men, of the stock of the desert, for a woman of the same world, and one must give way as the other also must. The dying lover meets death, and the losing lover retains life, to which he is welcome under such conditions.

The work was done well at the Gaité and was heard by *tout Paris* including, the other night, de Lara in a box with Puccini and Madame Puccini, and, in another box, Reinhold von Warlich and Mrs. Von Warlich and the Princess of Monaco, and others in other boxes and other places.

De Lara moves in the new phase of operatic music, freedom of phrase from the restraint of a fixed method of orchestral co-operation; and yet a mystical tie between the two divisions gathers them under one logical theory. It is impossible to appreciate the work without subjecting it to a psychological research, and penetrating the significance of movement, plot, development and crisis in

their relation to the musical structure; then the reason of the work becomes apparent; otherwise it is a *mélange*. And this is the danger in all such experiments. Ranke says:

"Dass sie nicht das Uebergewicht bekommen; sie wurden

Sonst die Einheit und ihr Princip zerstören."

Just it. Becoming overweighted, such works—any works—would destroy their unity and principle. That is, the works themselves. A balance can be attained or restored by modifying the action and concentrating, thus reducing the musical eloquence into rapid exchanges instead of repetitions of declarations of devotions already known and understood. The public awaits the denouements but is held in check, in *durance*, by many time absorbing episodes of secondary value. The level of orchestral expression is consequently maintained at a sacrifice of dramatic movement and expression. But the work has splendid material and could be moved forward into prominence by limiting its tautology and compressing the score, and then having the action intensified. It adds much to de Lara's name as a composer of strong fiber whose utterances have power and point.

"Doktor Eisenbart" (The Quackdoctor), a comic-romantic opera with an introduction and three acts, libretto by the Dresden writer, F. A. Geissler, and music by Alvin Kranich (the American composer residing at present in Leipsic), is completed and will be produced at an early date in one of the German opera houses.

H. O. Osgood, the Munich-Vienna correspondent of THE MUSICAL COURIER, will soon arrive in New York on a quick trip to America.

Eugene E. Simpson, MUSICAL COURIER correspondent at Leipsic, will start in June on a tour to Bohemia, Hungary, Russia and Turkestan, particularly to visit the tomb of Tamerlane, at Samarcand. Mr. Simpson has acquired the Russian tongue and now converses freely with the subjects of the Czar.

Everybody is in town. Besides Gatti-Casazza, there are Ricordi, Puccini, Mascagni, Sonzogno, Serafin, chief conductor at La Scala; Mingardi, impresario at La Scala; Tubi, composer of "Thermidor"; Caruso, Lecomte, whose singing in concert and in the grand opera Italian season is very effective; Ellis of Boston, Von Warlich, Charlton, Lehar, Fall, Fuchs, Guinsburg, Salter of Berlin, Kreisler, Ysaye, Higgins, Russell (who has been in Milan), Jeannotte of Montreal, and thousands of others in music. I have not seen a similar concentration of musical forces—and yet there is no special musical event; but there is music everywhere here.

BLUMENBERG.

OBSERVERS of art matters are unable to figure out why certain millionaires spend fortunes for oil paintings and not one cent for permanent orchestras. Certain it is that they know no more about pictures than about music.

THAT Frenchman who calls Wagner "the Bulwer-Lytton of music" is hoist by his own petard, for surely he would not be rash enough to assert that Bulwer-Lytton is the Wagner of literature.

COSIMA WAGNER must have been in Shakespeare's mind when he penned this "Julius Caesar" passage:

Think you I am no stronger than my sex,
Being so father'd and so husbanded?

MUSIC IN OUR CHURCHES.

The Rochester Post Express is up in "arms against a sea of troubles" (Hamlet's mixed metaphor). In a recent issue of that newspaper we find a timely article on church music.

The local chapter of the American Guild of Organists has asked the co-operation of the pastors of Rochester's churches in certain reforms which it suggests for the betterment of music in the sanctuary. The memorial presented to the ministerial association states that there is much music sung and played in our churches which is out of place therein. It deplores the tendency to make the musical part of the church service mere entertainment, rather than an integral form of worship.

The music in our churches is often ill suited to the uses made of it; melodies of tuneful appeal are fitted with text for mere mechanical convenience and without regard to oneness of meaning. Nevin's "Rosary," Bartlett's "A Dream," Bond's "Jes' Awearin' for You," have been divorced from their several texts and sung in Rochester churches as musical settings for hymns.

The function of music in the church service is to enhance the spirit of worship; failing of this it has no place in divine worship.

The literature of church music is rich in material, both simple and elaborate, sufficient to supply all needs. The English church offers a mine of musical wealth to seekers after fine music of deep religious significance. We do not need, as was somewhat fantastically suggested, new adaptations of original text by our clergy, nor are we suffering from a lack of proper musical means.

THE MUSICAL COURIER frequently has called attention to the sins of choirmasters and we are glad that the daily papers now and then make room for musical subjects among the ordinary news of the day.

Setting aside religious considerations for the time being, we are opposed to the introduction of love songs, coon songs, operatic scenes, and secular music generally into the church service, and purely for artistic reasons. It is bad art to disturb unity of effect. That puts the whole subject in a nutshell. Perhaps we can make ours lives clearer by an illustration or two from a sister art. Shakespeare, for instance, in his gloomy tragedy, "Macbeth," paints his pictures in somber hues.

Light thickens, and the crow

Makes wing to the rooky wood:

Good things of day begin to droop and drowse,

Whiles night's black agents to their preys do rouse.

The color of that picture agrees with the entire drama. We cannot imagine Shakespeare so lacking in artistic judgment as to put the rollicking song from "As You Like It" in a "Macbeth" landscape:

It was a lover and his lass,

With a hey, and a ho, and a hey nonino,

That o'er the green corn-field did pass,

In the Springtime, the only pretty ring time,

When birds do sing, hey ding-a-ding, ding;

Sweet lovers love the Spring.

What have lovers, spring, green fields, singing birds, to do with the blasted heath, witches, murders, ghosts, curses, thunder and lightning of "Macbeth"?

And what artistic judgment has the organist or choirmaster who places voluptuous and erotic music in juxtaposition to the moral and spiritual influences of the sermon and the Church? People do not go to church to mock, but to worship. And the music should be chosen for the worshippers, and not for the superficial persons who go to church from habit rather than from conviction and who do not care what the sermon and the music are so long as they are attractive. That class of persons deserves no consideration. The choir-master who selects his music for that thoughtless class of churchgoers is building his reputation on the sand. No man ever made an enduring reputation by offending the common sense of men of judgment.

The Rochester Post Express does well in calling the attention of choirmasters to the excellent quality and great quantity of English church music. The musical culture of England has been especially directed to religious music.

It is interesting to note, however, that English

church musicians are by no means beyond reproach.

In Addison's Spectator, essay No. 338, March 28, 1712, we read of the same offense of which the Rochester Post Express complains, two hundred years later.

Addison said: "A great many of our church musicians being related to the theater, they have introduced, in their farewell voluntaries, a sort of music quite foreign to the design of church services, to the great prejudice of well disposed people. Those fingering gentlemen should be informed that they ought to suit their airs to the place and business, and that the musician is obliged to keep to the text as much as the preacher. For want of this, I have found by experience a great deal of mischief. When the preacher has often, with great piety, and art enough, handled his subject, and the judicious clerk has with the utmost diligence culled out two staves proper to the discourse, and I have found in myself and the rest of the pew good thoughts and dispositions, they have been, all in a moment, dissipated by a merry jig from the organ loft."

Will "those fingering gentlemen" kindly take notice!

OPERA IN ENGLISH OR—

It is rather unfortunate that societies organized for the purpose of reform should be encumbered with long titles. The musical world suffers in this respect the same as the universe that deals with more mundane matters. There are two societies—the National Association of Teachers of Singing, and the National Society for the Promotion of Grand Opera in English—that sound unwieldy when they are brought up for discussion. At present, the National Association of Teachers of Singing seems to be resting from its labors; nothing is being done, so far as the musical world knows. On the other hand, the National Society for the Promotion of Grand Opera in English continues to send out much literature. All these people mean well but, and there must always be buts, until we have a school of composers and librettists possessing the genius to create works that rank with the master works of Germany, France and Italy, there is no indication that we shall have grand opera in English.

This subject has been threshed out in the bygone days and there is little that is new to be said about it. We shall have grand opera in English when we are able to produce operas that reveal the stamp of genius which breathes lasting life into compositions. So far, little has been accomplished either in England or the United States that is encouraging to the establishment of genuine English grand opera. Anglo-Saxons may never produce a Verdi nor a Wagner, but the psychologists and professors of eugenics tell us the race is only in its infancy; if that is true, every hope is possible of fulfillment and in the distant future, when race prejudice and every other prejudice have been obliterated, will come the dawn of the super-man in America and one of that race will undoubtedly write an opera that is worthy to rank with "Aida," "Otello," "Lohengrin," "Tannhauser," "Faust" and "Carmen."

The translations of the foreign libretti into English, even when attempted by literary men, often rob the works of the spirit which is their chief charm. A work of art, to be great, must have "atmosphere" and too often this atmosphere is destroyed when the text is changed into a language unsuited to the setting. We grant that there are a few operas, for instance those taken from Shakespearean texts, and one like "Faust" where the symbolism is universal, that may be sung in English, but the musical settings should be written by Englishmen and Americans; so long as Frenchmen and Italians write the scores, let us continue to

sing the operas in the languages of the composers. The idea that some day we shall have a universal language, does not expand. To the contrary, progressive people are making greater effort than ever to master three or more languages. Only this past month, the Germans in New York started a crusade in favor of having the German language restored in the public school courses. The man of the future will be more industrious and more intelligent, and industry and intelligence lead to the accomplishment of things of which the present age only dreams.

English grand opera will come—when we have geniuses to produce works in the language of the people. Hybrid English opera, or English opera of a dull, uninspired type cannot offer much encouragement to those who are laboring for a national school of grand opera.

For the past three years it has been customary in Brussels to close the musical season with a performance of Wagner's "Ring," in German. This spring, the custom was amplified by adding also two performances of "Tristan and Isolde," under Otto Lohse. That conductor, who has become the adored favorite of the Brussels opera public, stirred his forces to unwonted exertions, and succeeded in arousing his hearers to tremendous enthusiasm. The King and Queen attended all the performances, and some of the Wagner fanatics camped in front of the opera house all night in order to make sure of securing good seats at the ticket sale. Frau Fassbender-Mottl was the Isolde, and Knote sang Tristan. In the "Ring," Van Dyck was Loge and Siegmund, Edythe Walker impersonated Brünnhilde, Urlus did Siegfried, Feinhals was Wotan. The ovation which rewarded Lohse after "Götterdämmerung" stood in strong contrast to his reception when he began his directorial labors in Brussels. At that time the public hardly concealed its annoyance at the employment of a German conductor and the French papers instituted a campaign of silence against him. In spite of all obstacles, Lohse conquered the Brussels public completely, and succeeded in winning them to intensely enthusiastic appreciation of classical German music. Under his leading, "Fidelio" attained to such perfection, that twenty performances were required to still the popular demand. At the concerts of the Opera orchestra, Beethoven's nine symphonies were played (and repeated) to sold out houses. It was generally conceded that no Brussels orchestra ever had played as effectively as the men who responded to Lohse's beat. When the season finally ended, the successful conductor saw himself under the necessity of severing connection with Brussels, for he had previously signed a contract to lead at Leipzig next season. The Belgians decided that they could not part from Lohse, and besides suggesting that they were willing to pay the damages if he would break his contract with Leipzig, they offered him a bonus of 50,000 francs. Lohse refused to default his Leipzig obligations, but after many conferences with him, the Brussels Opera management agreed to leave the post of chief conductor vacant, so that Lohse could make four visits, of a fortnight each, to the Belgian capital next winter, his payment to be the same amount received by him during 1911-12 for a full season's work. Never before has Brussels become so enamored of a conductor—and, *mirabile dictu*—of a German conductor.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

CONSERVATION OF ENERGY.

An engineering expert in the United States Government service related to us an experience of his which started the train of thought that has resulted in this article.

He entered a railway station to meet an arriving friend. While waiting on the platform he noticed a huge locomotive standing silent, and apparently without fire or steam, at the head of an unusually long train. At a signal, however, this seemingly dead engine began to move, dragging the heavy train after it with ease, and, with the exception of the explosive puffs, showing no sign of power expended or in reserve.

In telling us this incident the engineering expert remarked that if the locomotive had been worn, or poorly constructed, or badly packed, it would have made known its defects in hisses, coughs, escaping vapors and in other visible and audible ways. The secret of this great engine's power lay in the fact that its energy was conserved when not required and kept in check till it was needed.

An excellent example of the conservation of energy came under our notice a few years ago, at a debate in the House of Commons in London. The famous Gladstone, whose oratory had shaped the political destiny of the British Empire for so many years, was then in his eighty-fourth year. We watched him sitting, or rather sprawling, on his seat, with his legs stretched out at ease, his arms folded, his gray head falling forward on his chest, and his eyes closed. Any one not knowing the man would have thought him asleep. When the time came for him to exert himself, however, we soon realized that the old fire and power were still there, notwithstanding the recent exhibition of inanimation.

Arthur Nikisch is another man who conserves his energy—at least when he is before the public. His manner is altogether one of repose. Like the well made locomotive he allows no power to go to waste and gives scarcely any sign of life until the music begins.

It is well worth our while to consider this subject. The conservation of energy is a matter that is left too much to chance in this country in particular. In fact, we have made a virtue of our lack of repose and consider it a mark of distinction to be called "hustlers." Now, though "hustler" is a slang word not to be found in the English dictionary, we know that our readers understand the word in its American sense.

A man who believes himself a "hustler" is usually careful to exhibit as much restless energy as possible. He walks noisily with a hurried step; he taps the floor with his feet when sitting, and drums on the table with his fingers. He rushes up stairs two steps at a time, eats as fast as possible, and makes an exhibition of alertness whenever possible. In other words, he imitates the worn and leaky engine that coughs, hisses, pants, and loses steam continually.

He seems to think that unmistakable signs of life in man are the surest evidence that he is not dead, which, of course, is perfectly true. But he forgets the much more important fact that a live man who conserves his energy, even though he may appear dull to the unthinking, will have far more force at his disposal when the time comes to use it.

The most pronounced and extravagant "hustler" will become quiet and serious when he is confronted with a problem that taxes his mental concentration to the utmost. And he will find that purely mental work is very much disturbed by physical restlessness. In fact, the student and thinker are antagonistic to the gyrating "hustler." We cannot, for the life of us, understand why this waste of energy, which is so bad for the brain worker, should be so often considered a sign of a special talent for business. We hear of musicians spoken of as "hustlers." What does that mean? It is hardly necessary for us to point out that we are not de-

fending lethargy and stupidity. A poorly made locomotive will not leak or make a disturbance when there is no steam in it. Nor will the best specimens of successful musicians waste nervous energy.

If to be a "hustler" means a waster of force in unnecessary nervous tension and needless commotion, then we can name a number of great artists—such as Nikisch, Paderewski, Busoni, Kubelik, Richter—who are not "hustlers." They are quiet, dignified, men of repose in action, who conserve their energies for their work, and for their work only.

The "hustlers" are often men who scatter their minds as well as their energies. This fault is due partly to their habit of doing everything too quickly, including their studies, and also to the pernicious school system, in vogue in so many schools in this country, of giving the children subjects to learn which are quite beyond their powers. Children trained in that way soon acquire the habit of skimming over a difficult subject without clearly understanding it in detail, and getting only a surface knowledge of it. The direct result of attempting too much and doing it too quickly is the worst of all mental habits, which are, as Huxley says, lack of attention and lack of precision.

The student who drills his mind unrelentingly to the strictest attention and precision is taking the proper means of curing himself of being a "hustler"—that is to say, if the word "hustler" means a bustling, noisy, nervously excited man.

Is not Arthur Nikisch as much noted for his extraordinary memory and precision as he is for his reposeful manner? And an extraordinary memory is the result of a most concentrated attention.

We notice that tendency to "hustle" among so many writers and journalists in America. It takes the form of exaggerated super-structures founded on the most unstable foundations. No sooner does an airman fly a few miles across country without killing himself than the "hustling" journalists tell us of all the tall buildings in New York being converted into platforms and landing stations for the airships that are to supersede the clumsy steam engine in a few months.

No sooner does a theorist tell of some intended improvement of his in marine engines but our "hustlers" of the press launch a mile long vessel on the waves that is to travel at the dizzy speed of a hundred miles an hour.

Doubtless, there are thousands who read all these fantastic conjectures with satisfaction and actually accept them as if they were accomplished achievements of science.

But this mental habit is a delusion. It is but a waste of imagination and belongs in the same category of foolishness as waste of physical energy does. He only is making progress as a thinker in science, literature, music, or art, whose mind is concerned with deductions from known facts or with established principles. And the man who attempts to become a student, artist, or philosopher, can achieve success best, if not only, when he learns how to conserve his energies.

DURING his tour of New Jersey last week, Theodore Roosevelt spoke in several auditoriums where the leading musical events take place. In Paterson, the Roosevelt meeting took place at the Fifth Regiment Armory, where Paterson holds its annual musical festivals. At Jersey City the Colonel's meeting was held in the magnificent new High School where the best concerts are given. Schumann-Heink and Galski are among the singers who have sung at the Jersey City High School.

At the church congress of the Episcopal Church recently held in St. Louis, Bishop Lines, of Newark, had some remarks to make on music. The Out-

look says that he "stimulated a vigorous discussion by his happily blended serious and humorous treatment of 'Music as an Aid to Religion,' expressing his regret at the growing custom of intoning the service, because in the minds of many people it gives the service an element of unreality; and he made a point which was instantly recognized when he said that it is neither good religion nor good taste for parishes to spend great sums on music when there are so many miserably paid clergymen and so many churches fighting for existence." We call Bishop Lines' attention to the regrettable fact that many of us musicians are such incorrigible backsliders that we will not go to church at all unless we are paid to go. There is consolation in the thought that if the money now paid to musicians was turned into salaries for clergymen perhaps the pulpits might attract a better class of orators who could fill the churches without the help of music. The Bishop will agree with us that it does not look well for the religious life of the church when it is necessary to attract a congregation with music in order that they may hear half an hour of sermon. The people ought to go to church on account of religious conviction, and the congregation ought to sing praises from an overflowing heart. That is the ideal combination of religion and music. Most of the dearly bought church music is neither religion nor high art. By all means improve the preaching and let the churches be independent of "extra attractions."

MAX SMITH, writing in the New York Press, devotes nearly a column to an eloquent comment on the extraordinary tour made by the Flonzaley Quartet during the season of 1911-1912. The players of this ensemble sailed last week on the Mauretania. After visiting Paris they go direct to the beautiful home of Edward de Coppet in Switzerland, and there the artists will hold daily rehearsals of the programs to be played in Europe and America next season.

It had to come. A cablegram from Paris Saturday to the New York American states that Caruso is wooing the daughter of a South American president, but that the young lady has given only point blank refusals to the great tenor's offers of marriage. The lady in this case is reputed to be "beautiful, rich, accomplished and as good as gold." It is a pretty tale, but the friends of the peerless Enrico need be in no hurry to purchase wedding presents.

CONFLICTING cablegrams to the New York daily papers Tuesday of this week state that Oscar Hammerstein has about concluded to dispose of his London Opera House. One report has it that the impresario has actually ended his operatic reign in the British metropolis; another hints that he thinks of doing so and that he wants to return to America.

LET those who advocate English translations of foreign librettos contemplate the following translation of lines from "La Gioconda":

Between twin torture glistens
Thy porphyry ensanguined.

Titanic Benefit Receipts.

The proceeds from the concert given for the benefit of the Titanic musicians' families at the Baernstein-Regneas studios, New York, amounted to \$733.09, which has been forwarded through Maitland, Chappell & Co., bankers, direct to the families.

The following artist pupils of Baernstein-Regneas kindly volunteered their services: Cleo Gascoigne, Andrea Sarto, Roger de Bruyn, Helen Goff, Madame Dosé Kyger, Elsie Newland Davis, Eleanor Ratzburg, Helen Stein, Madame Turner-Maley, Madame Nilson-Comstock, Madame Weil-Axman and Grace de Pina.



VARIATIONS

ATLANTIC CITY, N. J., May 26, 1912.

Asks an exchange: "What makes the infant prodigy?" I do not know that the question ever has been answered before, but I have been giving it much thought of late, and herewith set down a table of rules, which, if followed strictly, ought to make a musical prodigy of any reasonably healthy and sound limbed offspring.

1. The question of whether a child is musical should be settled early. Place a cake and a Bruckner symphony side by side. If the infant knows enough to make for the pastry, you are parent of a youngster possessing real taste.

2. The child being musical, set in to doing easy imitative exercises. If it says "doggie," when you bow-wow like one, and cries "pussy" when you me-ow, the pupil is ready for the next stage of instruction.

3. In case you catch the prodigy smearing strawberry jam over the keys of the piano and then playing thereon, it is proof that he has a clinging touch.

4. Show him the framed photographs of great pianists and make him repeat their names after you, striking him violently upon the skull with the edge of the frame whenever he makes a miss.

5. Take him to classical concerts, and if you notice any inclination on his part to fall asleep, ascribe the action



MUSICAL TERMINOLOGY No. 8—"THE PIANO OBEYED HIS EVERY WISH."

to malicious stubbornness, and pinch him feelingly in the calf or in the fleshy part of the arm. Should he persist in his naughty habit, try sticking pins in his face.

6. Make a package of the "Götterdämmerung" and "Meistersinger" scores and drop them on the prodigy's toes until he acknowledges that Wagner operas are not heavy.

7. Place the child at the piano and note the shape of its fingers. If they are too short, the hands should be put through the clothes wringer once or twice; if the fingers are too long, they can be abbreviated effectively with the meat chopper; if the fingers are too broad, they should be sharpened with a penknife, or brought down with a file to the required slimmness.

8. In case the baby cannot reach an octave readily, seize the thumb of the prodigy, let your wife grasp his littlest finger, and if you both pull sufficiently hard, the hand can be brought into a condition where it will cover an octave or more without much pain or trouble on your part.

9. Keep the prodigy indoors as much as possible and never open the windows. Fresh air would help him to grow too quickly and thus stunt his earning capacity.

10. Feed the prodigy, when absolutely necessary, on dry crackers, and milk freely diluted with water. Rich food is apt to make him lazy.

11. The wrists are important and should be kept flexible. If inclined to be rigid, a good loosening process is to hammer them with a heavy mallet.

12. Should nothing succeed in loosening the wrists, resign yourself to the thought that the prodigy is destined to give recitals of Beethoven sonatas.

13. A little absinthe, administered now and then, will stimulate the prodigy's imagination before taking him to hear "Salome" and "Elektra." With Debussy, feed the child truffles. Let him drink plenty of dark beer when studying Reger. If the child shows a desire to eat soap and slate pencils, start him at once on Arnold Schönberg.

14. At the age of one and one half years, the prodigy should be able to play rapid double thirds. If he has not

mastered them at two years, punish him by putting tacks in his bed to keep him from sleeping.

15. Let him read plenty of Nietzsche, Strindberg, Maeterlinck, D'Annunzio, Ibsen, Wilde, and Wedekind.

16. Never allow him to play with other children, to go to the circus or the theater, or to skate, play ball, ride a velocipede, or spin a top. Such pastimes are apt to make the prodigy childish.

17. Teach the prodigy to be impudent to his elders, fiendish to his mother, arrogant, overbearing, conceited, deceitful—in fact, see that nothing is wanting in his character to make him a real grownup. This is the most important of all.

According to the London Daily Mail, some time ago a concern known as the "Artistic Film Company" was founded by a group of persons, which included M. le Bary, the popular actor of the Comédie-Française, and M. Lavedan, the well known playwright, to prepare moving pictures based on famous plays. A number of actors and managers, including the late M. Coquelin aîné, were engaged as stage managers of the various plays, one of which was "La Tosca," with Sarah Bernhardt. It is interesting to note that M. Coquelin aîné received for his services five cents per yard, Sarah Bernhardt one cent per yard, and Mlle. Lavallière two cents for ten yards of films.

One might easily imagine a critic attending such a moving picture representation of "Hamlet" and then writing: "The uncut version of Shakespeare's tragedy lasted exactly two miles and 1,242 yards. All went well until the first scene between Laertes and Ophelia, when the former forgot a few feet of the dialogue and added several inches of improvised talk which are not part of the original version of the play. At 750 yards, Madame Bernhardt was especially effective in the title role, and the completion of the first mile, Ophelia's 'O, what a noble mind is here o'erthrown!' marked a climax of impressive power. Just after the episode between the King, the Queen, and Hamlet, wherein the latter bids them goodbye and exits, to sail for England, it was estimated by the auditors that the 3,000 yard mark had been reached by the King (M. le Bary) with the result that his earnings totaled \$150 up to that point. The audience applauded and cheered, and the actor was compelled to bow his acknowledgments for several yards, much to the annoyance of the gentleman who impersonated Guildenstern. He claimed that he had lost four yards and a half through the interruption, and the play could not proceed until M. le Bary very courteously apologized and handed the sufferer nine cents, the exact amount of his loss," etc.

Robert Louis Stevenson once went to hear Charles Hallé play the piano at the Queen's Hall. After the performance Stevenson, in his black shirt, walked in silence out Regent street to Oxford circus. He stopped at Oxford circus and, in a slow, meditative voice, pronounced this excellent criticism on the English musician he had heard: "The manner of the elderly statesman at the piano was somewhat austere and chilling."—San Francisco Argonaut.

Gilbert Chesterton says that there are three kinds of persons in the world—those who make jokes, those who can enjoy jokes, and those who attempt to explain jokes. Mr. Chesterton overlooked the fourth kind—those willing to tell or to listen to jokes on themselves. O. P. Quinn, of Oklahoma City, is one of the last named sort, for he sends the appended to this department:

"This is a joke on myself, which I thought ridiculously funny; perhaps I'm foolish, but you can judge for yourself. While I was giving a lesson recently to a little girl, she mentioned that while practising she had so much trouble that she went next door and asked her neighbor, Mrs. X, to help her out of the difficulty. It happened that the dear soul, who was in the habit of raising chickens, had several sick young fowl in her kitchen. I didn't know this, however, till after the joke. The pupil told me that the lady kindly played the piece for her. I sat down and played through the little solo and asked if the kind lady played it the same as I did. This was the answer that threw me almost into hysterics: 'Well, yes, Mr. Quinn, she played it something like that, only she didn't play loud

like you, because it would have killed her chicks.' Do you blame me for hee-hawing?"

The "Sacred Harp Singers" of Texas appeared at the State Fair in Dallas Sunday, but an audience didn't.—*Charleston News and Courier.*

If ever we have opera in English, would baseball language be included?

One must suspect that the reason "Love's Labor Lost" never has been set to music is because the clown, Costard, has to use the word "honorificabilitudinitus."

Real Brahmsites would do well not to include Henry T. Finck in their prayers, for he insists on blazing away at the great Johannes' C minor symphony, and wrote not long ago: "It is insufferably tiresome, pitifully barren of ideas, and supremely arid in melodic inspiration."

When Ermanno Wolf-Ferrari unburdened himself recently to the interviewer, he projected this keen and profound truth: "No one can tell what the future will bring forth."

Exit the barefoot dancers. Nearly all of them have resumed nether coverings, following upon the universal success scored by the shod and stockinged coryphées from the realm of the Czar.

A Baltimore minister says that all mysteries will be explained on the last day. Then we shall know why Siegfried Wagner wrote operas.

"Können Sie Thorwaldsen?"
"Rechts oder links?"

The way to detect the school to which a composer belongs: (1) if he uses every key except the one in which the piece is written, he is a colorist; (2) if he changes the rhythm twice in each measure, he is an impressionist; (3) if he employs a theme of more than two notes he is a melodist; (4) if he observes the key signature, preserves unity of rhythm, and writes a tune that pleases, he is old fashioned.

They dined all alone at 8:8.
On oysters they dined and 8 8.
And he asked his dear K8
To tell him his f8
When they 8 t8-a-t8 at 8:8.

—Houston Post.

A ewe who had swallowed a drachm
Of Paris Green said to her rachm,
"I am going away,
But as long as you stay,
Please, dearest, be kind to our lachm."
—Harper's Weekly.

It seems not altogether inappropriate for a singing teacher at Belle Alliance Strasse 78, Berlin, to be called Leporello Müller.

In spite of imitators, amplifiers, and metamorphosists, Carl Tausig's remain the best transcriptions ever made of Johann Strauss' waltzes.

Georgia Caine, the dashing soubrette, explained to an interested group recently that in her opinion the Amazonian type of chorus girl has disappeared from the stage forever. "The piano legs have had to make way for the thinner and more esthetic supports on which the chorus now stands." And Miss Caine concluded: "For some time to come, I feel sure that art will not measure more than thirteen inches around the calf."

A New York composer who was asked whether he had submitted a work for the \$10,000 opera prize, queried angrily: "Are you trying to injure my standing in the musical profession?"

During the fiscal year 1912, the foreign commerce of the United States showed exports of \$2,200,000,000 and imports of \$1,600,000,000. The chief imports were toys, wines, laces, opera singers, and recital artists; while the chief exports represented breadstuffs, steel rails, machinery, vaudeville performers, and prize fighters.

Utility Note for American Composers: In the Literary Digest of last week there is pictured a mechanical device which enables a person to save time by signing eighteen checks at once.

Professional etiquette is, when on the concert platform, the hand of the conductor is shaken by the pianist no matter how badly he has been accompanied.

TERPSICHORE AND MUTANTUR.

(As it used to be written.)

When grandma danced the minuet
A hundred years ago—
Ah, how the music echoes yet,
All stately and all slow!
White hands whose fingers gently meet
The fingers of the beau,
And powdered hair and slippered feet—
A hundred years ago.

With graceful bow they turn and tread
The measures to and fro;
A naughty pose has grandma's head,
Her eyes a gentle glow;
Those were the days none will forget,
The days of belle and beau—
When grandma danced the minuet
A hundred years ago.

(As it will be written next century.)

When grandma danced the turkey trot
She chirped "Let her go!"
The critics said an awful lot,
All interspersed with "Oh."
But grandma tossed her bonny head,
Her cheeks with rouge aglow,
And "Let's cut loose again," she said,
A hundred years ago.

Her picture was known far and wide,
The papers made it so—
But not because dear grandma tried
To get in print, you know.
'A minuet?' she cried. "Great Scott!
That old stuff is too slow."
So grandma danced the turkey trot
A hundred years ago.

—Chicago Evening Post.

(As it ought to be written.)

And not alone the turket trot
Dear grandma used to dare;
Our poet must have quite forgot
Her soulful "grizzly bear."
While, when she aped the tumbling bug
It was a famous show
To see that old dame "bunny hug"
A hundred years ago.

"Gee!" shouted she, "I am some kid,
Just pipe my 'Dallas dip'!"—
I blush to say what grandma did
With shoulder, knee, and hip.
But nothing equalled grandma's slide—
Ah, would it were not so!—
When she performed the "Gaby glide,"
A hundred years ago."

LEONARD LIEBLING.

PAGANINI.

(By HEINRICH HEINE.)

At last there appeared on the stage a dark figure, which seemed to have risen from the under world. It was Paganini in his black dress suit; the black evening coat and black waistcoat, of an appalling cut, were probably such as are prescribed by infernal etiquette at the court of Proserpine, while the loose trousers flapped vexatiously on the thin legs of the Maestro. His long arms seemed to grow yet longer, as he held the violin in one hand, the bow down in the other, and almost bowed to the ground as he bestowed on the public his unheard of reverence. In the angular bending of his body there was a fearful woodenness, and at the same time something foolishly brutelike, which would have caused laughter at his salutation; but his face which, in the strong orchestral illumination, seemed more corpse-like than ever, had in it something so bashfully modest that a shuddering pity suppressed our desire to laugh.

But all such thoughts flitted afar when the wondrous master set his violin to his chin and began to play. As for me, you know well my musical second sight—my gift of seeing with every note which I hear its corresponding figure of sound; and so it came that Paganini, with every stroke of his bow, brought visible forms and facts before my eyes; that he told me in a musical picture writing all kinds of startling stories; that he juggled before me at the same time a show of colored Chinese shadows, in all of which he with his violin was chief actor. Even with the first note from his bow the scene changed; he stood all at once with his music desk in a cheerful hall, which was gaily and irregularly decorated with curved and twining furniture in the Pompadour style; everywhere little mirrors, gilt cupids, Chinese porcelain, an exquisitely charming chaos of ribbons, flower garlands, white gloves, torn laces, false pearls, diadems of gilt sheet metal, and similar celestial theatrical properties, such as one sees in



HOW IT LOOKS FROM MARS.
(Revived by request.)

the sanctum of a prima donna. Paganini's external appearance had also changed, very much indeed to his advantage. He wore knee breeches of lilac satin, a silver embroidered white waistcoat, a coat of light blue satin with buttons wound with gold; and little locks of carefully curled hair played round his face, which bloomed with the roses of youth and gleamed with tenderness when he eyed the pretty little dames who stood round his music desk while he played his violin.

Indeed, I saw by his side a pretty young creature, in old fashioned dress of white satin puffed out on the hips, the waist seeming for that all the more piquantly narrow, and powdered hair frised aloft, the pretty round face flashing out all the more freely with its dazzling eyes, its rouged cheeks, court plaster beauty patches, and impertinent sweet little nose. She held in her hand a white scroll of paper, and by the movements of her lips, and the coquettish movements of her form, seemed to be singing, but I could not hear one of her trills, and it was only by the playing of the violin with which the youthful Paganini accompanied the charming child that I could imagine what she sang, and what he himself felt in his soul while she sang. Ah! those were melodies such as the nightingale flutes in the twilight, when the perfume of the rose intoxicates his sympathetic heart, inspired by Spring with deepest longing. Ah! that was a melting, voluptuous, deep desiring happiness! There were tones which kissed, and then, pouting, turned away, and again laughing embraced and melted together, and then lost, enraptured intoxicated, died away in one. Yes, the tones mingled in gay sport, like butterflies when one in jest flies from another, hides itself behind a flower, is found and hunted out, and finally, lighthearted and trifling, flutters up with the other—up into the golden sunlight. But a spider—a vile spider—can bring about a dire tragedy for such enamored butterflies. Did the young heart divine aught like that? A long melancholy sighing tone, like the premonition of a coming evil, slid slowly through the most enrapturing melodies which flashed from Paganini's playing; his eyes became moist; worshipping he knelt before his Amata—but oh! as he bowed to her feet he saw beneath the bed—a little abbé! I do not know what he had against the poor man, but the Genoese became pale as death; he grappled in rage with the little fellow, gave him boxes on the ear and not a few kicks, hurled him headlong out of doors, and then drawing a stiletto from his pocket, plunged it into the breast of the young beauty.

At this instant cries of "Bravo! Bravo!" rang from every side. Hamburg's inspired men and women paid their tribute of the most roaring applause to the great artist, who had ended the first part of his concert, and who, with more angles and contortions than ever, bowed before them. It seemed to me that in his face was a more imploring humility than before, but in his eyes flickered a tormenting fear like that of a wretched sinner.

"Divine!" cried my neighbor, the fur dealer; "that piece alone was well worth two thalers."

When Paganini began to play again it seemed to be dark before my eyes. The tones did not change as before into bright shapes and hues; the form of the Master wrapped itself in gloomy shadows, from whose depth his music came wailing in the most cutting accents of sorrow. Only from time to time, as a little lamp which hung over him cast a feeble light on his features, could I see his pallid countenance, which still retained traces of youth. His garb was strange indeed—divided into two parts, one red, one yellow. Heavy fetters hung to his feet. Behind him grimaced a face whose physiognomy indicated a jovial, he-goat nature; and I saw long, hairy hands which seemed to belong to it, moving now and then on the strings of the violin which Paganini played, often guiding his hand, while a floating, applauding laugh accompanied the tones which welled forth more painfully, and as if bleeding, from the violin. They were tones like the song of the fallen angels who had wooed and waned with the daughters of Earth, and been banished from the kingdom of the blest, and fallen, with cheeks burning with shame, into the under world; tones in whose bottomless abyss there was neither comfort nor hope. Should the holy in heaven hear such music the praise of God would be mute on their pale lips, and they, weeping, would hide their pious heads. Ever and anon, when in the melodious torments of this piece the obligato goat laughter came bleating in, I saw in the background a multitude of little female figures, who, spitefully merry, nodded their horrible heads and rubbed their breasts in mocking mischief. Then there came in hurried crowds from the violin sounds of pain, and a terrible sighing and gasping such as no one ever heard on earth before, and perhaps will never hear again, unless it shall be in the Vale of Jehoshaphat, when the tremendous trumpets of the last Judgment ring out and the naked corpses creep from their graves to await their doom. But the tormented violinist suddenly drew his bow so madly and desperately that his rattling fetters burst, and the diabolical ally with the mocking demons disappeared.

At that instant my neighbor, the fur dealer, said, "Pity!

pity! he has burst a string. That comes of his constant pizzicato!"

Had a string really burst on the violin? I do not know. I only observed the transfiguration of the tones, and then it seemed to me as if Paganini and all his surroundings were again suddenly changed. I could hardly recognize him in the brown monk's dress, which rather disguised than clothed him. His wild and wasted face, half hidden by the hood, a rope round his waist, Paganini stood on a cliff overhanging the sea, and played his violin. It seemed to me to be twilight tide; evening flame glowed over the broad sea, which grew redder and redder, and rustled and roared more gaily and wildly in mysterious and perfect harmony with the violin. But the redder the sea became so much the more pallid grew the heaven, and when at last the waving water looked like bright scarlet blood, then the sky overhead became ghostly clear, all corpse-white, and out came the stars—and these stars were black, black as shining anthracite. But the tones of the violin grew more stormy and bolder, and in the eyes of the terrible player there sparkled such a mocking delight in destroying, and his thin lips moved with such appalling rapidity, that it was clear he was murmuring ancient forbidden witch spells with which storms are called up and those evil spirits evoked who lie imprisoned in the sea's abyss. Many a time did he, when stretching forth his long lean bare arm, and sweeping the bow in the air, seem to be in sooth and truth a wizard who, with a magic staff, commanded the elements, for then there was a mad, delirious howling in the depths of the sea, and the furious waves of blood leaped up so madly on high that they almost besprinkled the pale heaven and its black stars with their red foam.

There was howling, crashing, crackling, as if the whole world was breaking to fragments, while the monk played more wildly on his violin, as if he would, by the power of his raging will, burst the seven seals wherewith Solomon closed the iron jar in which he imprisoned the demons whom he had subdued. That jar the wise king cast into the sea, and it seemed as if I heard the voices of the demons when Paganini's violin growled out its angriest basso notes. But after a while I thought I heard the joyous cry of those set free, and I saw rising one by one out of the red waves of blood the heads of the unchained demons, monsters of incredible hideousness, crocodiles with bats' wings, serpents with stags' horns, monkeys capped with conch shells, seals with patriarchal long beards, women's faces with breasts instead of cheeks, green camels' heads, wild hybrids of inconceivable composition, all glaring greedily with cold crafty eyes, and grasping, with long webbed feet and fingers, at the fiddling monk. Then in the raging zeal of invocation his capote fell back, and the ringlets flying in the wind curled around his head like black serpents.

It was all so maddening that not to utterly lose my mind I stopped my ears and closed my eyes. Then the enchantment disappeared, and when I looked again I saw the weird Genoese in his wonted form making his usual bows, while the public applauded rapturously.

"That is the celebrated performance on the G string," remarked my neighbor. "I play the violin myself, and know what it is to have such mastery over the instrument!"

Fortunately the interval was not long, else my musical fur dealer had certainly involved me in a tiresome talk of art. Paganini set his violin leisurely to his chin, and with the first touch of his bow, there began the wondrous transfiguration of tones. But now they were neither so startling in color nor so marked in form. They came forth calmly, majestically, waving and rising like those of an organ choral in a cathedral; and all the surroundings seemed to have expanded to a colossal space, such as no bodily vision but only the eye of the spirit can grasp. In the midst of this space swept a burning ball, on which stood a man of giant stature and godlike in pride, who played the violin. Was this sphere of light the sun? I know not. But in the features of the man I recognized Paganini, ideally beatified, celestially refined, atoned for divinely, and smiling. This body was fresh and fair in vigorous manliness; a light blue garment was about his now far nobler limbs, the black hair flowed in shining locks on his shoulders, and as he stood there, firm and confident, like the sublime statue of a god, and played the violin, it seemed as if all creation obeyed his tones. He was the man-planet round whom the universe moved, ringing with measured joy and in happy rhythm. Were those great lights which swept so calmly gleaming round him stars of heaven? Were those sweet sounding harmonies which were caused by their motion the music of the spheres, of which poets and seers have told so much that is bewildering and strange? Sometimes, when with an effort I looked forth and far into the dim distance, I seemed to see white waving garments, in which colossal pilgrims wandered in disguise with staves in their hands; and, strange! the gold heads of their staves were those same great lights which I had taken for stars. These pilgrims went in a vast procession around the great player;

the heads of their staves flashed reflected light from the tones of his violin; and the chorals which rang from his lips, and which I had taken for the noise of the spheres, were really only the reverberating echoes of his violin. An ineffable, nameless passion dwelt in these sounds, which often quivered almost inaudibly, like mysterious whispering on water, then again swelled up sweetly terrible, like the fanfare of hunters' horns by moonlight, and then burst out into unbridled rejoicing, as though a thousand bards were sweeping the strings and raising their voices in a song of victory. That was such music as no ear has heard; only the heart can dream it when by night it rests against the heart of the beloved.

Alma Gluck Has Ovations Everywhere.

Alma Gluck, the young soprano of the Metropolitan Opera Company, has had a remarkable season. As readers of THE MUSICAL COURIER know, the prima donna has appeared at many of the music festivals this spring. The season with Madame Gluck opened last October in a concert with the Boston Symphony Orchestra and her closing engagements will be made at the North Shore Music Festival in Evanston, Ill., and at the music festival in Norfolk, Conn., both taking place next week. Her work at the Metropolitan Opera House during the winter earned many ovations for the singer and these ovations have been duplicated particularly during the months of April and May.

When Madame Gluck appeared at the Denver Music Festival some weeks ago, the Denver Times voiced the sentiment of the music lovers in that city by saying of Madame Gluck: "When she ceased singing, your desire is to hear her again."

In Atlanta, Ga., where Madame Gluck sang the role of Gilda in "Rigoletto" with the Metropolitan Opera Company (Caruso was the Duke), the Atlanta Constitution said:

Madame Gluck's singing of "Caro Nome" would have defined for her Atlanta audience her place among the queens of song if she had done nothing else, but her duet later with Rigoletto was quite as perfect a piece of vocalization.

The same writer wrote in enthusiastic words about Madame Gluck's singing as Marguerite in "Faust," appearing on this occasion in place of Miss Farrar, who had become indisposed.

In Boston, where Madame Gluck sang on March 22 with the Cecilia Society of that city, the critic of the Boston Transcript referred to her share in the concert as follows:

Madame Gluck, on the other hand, exactly mingled personality and artistry, the singer's voice and the composer's song. Her tones have a mingled softness and brightness that individualizes them. They flow with a perfect smoothness and roundness, yielding to the lightest touch of music or feeling. She orders them with a discerning and delicate artistry that hides itself or charms by the pretty and visible artifice of the moment. She is a mistress of the elegant simplicity of Rameau or Mozart. She is playful and arch in light songs; she knows subtle suggestion when Rimsky-Korsakoff asks it of her. Each piece of the many that she sang had its characteristic vein, though she ranged from pretty sentiment to poetic melancholy and exotic tang. To voice and vocal skill Miss Gluck adds intelligence and imagination. And so she is a singer—the singer, almost, of our youngest vocal generation.

Madame Gluck will sail for Europe after her Norfolk appearance the end of next week, and while abroad will perfect arrangements for her operatic debut in the Old World. The singer is to come back to America for a concert tour under the management of the Wolfsohn Musical Bureau, during the months of October, November and December.

Hartford Choir Concert.

Given under the direction of Ralph L. Baldwin, the concert which took place at Foot Guard Hall, Hartford, Conn., May 24, was certainly a fine achievement for the chorus of the Hartford Public High School, since the program included excerpts from "Hiawatha's Wedding Feast" and "The Death of Minnehaha," by Coleridge-Taylor. The soloists for the occasion were Gertrude Damon Fothergill, soprano; Edward Strong, tenor, and Arthur H. Turner, baritone. Alfrida O. Hellstrom, of the class of 1914, served in the capacity of pianist, and the Beeman and Hatch Orchestra gave the orchestral support.

Bowman Guest of Honor in Philadelphia.

Edward Morris Bowman, the New York organist, choir leader and piano teacher, was the guest of honor Tuesday evening of last week at the Philadelphia Music Teachers' Association dinner, which took place in the Musical Art Rooms. Among those present were: J. Francis Cooke, president of the association; Richard Zeckwer, Maurice Leefson, Theodore Presser, Wassili Leps, Philip Mossen, Dr. Hugh A. Clark, the Messrs. Geibel and Frye and many others equally prominent in the musical life of the Quaker City.

LEIPSI C

LEIPSI C, May 15, 1912.

Opera goes at Halle recently had a rare treat in an "Elektra" performance given entirely by visitors, even including the orchestra. The performance was given by the Dessauer Hofoper under its own conductor, General-Director Franz Mikorey. Nevertheless, the Dessau Opera had to borrow a number of singers for its visiting opera giving, and these included Aline Sanden, of the Leipzig Opera, in the title role; Sophie Wolf, of the Cologne Opera, as "Chrysothemis," and Vera Eichholz, of the Leipzig Opera, singing the part of one of three maids. The Dessau singers included Lily Herking as Klytämnestra, Leonor Engelhard as Aegisth, Charles Mott as Orest, Josef Schlembach as his attendant, the other roles sung by Klara Schulze, Karoline Fernbacher, Hans Nietan, Max Bellers, Lydia Burger, Emilie Feuge and Frieda Bauer. The regisseur was Kammer Sänger Siegmund Krauss. Special scenery was by Professor Frahm, of Dessau, and the whole occasion seemed a festive one, with the prices raised to fifteen marks for the best seats and two marks for the lowest price. In giving the Strauss "Elektra" it is the custom on German stages to make two or three very brief cuts from the score, when the work plays for about an hour and forty minutes. In the brisk giving by Mikorey, the playing time was six or seven minutes shorter, while employing the same conventional cuts. However that may be, the performance in Halle was one of tremendous life. Mikorey does not hesitate to let his men play in great intensity, but that is intensity under control, for the forces remain continually in fine balance. The Dessau singers made a splendid impression, particularly the Klytämnestra of Lily Herking showing great dramatic power in a voice of much volume and a wide range of expression in declamation. The guest, Sophie Wolf, was a highly satisfactory singer, as was also Vera Eichholz. But in this one Strauss opera it is difficult to keep from feeling a monopoly for the title role, and especially in the heroically pathetic and dramatic giving by Aline Sanden. Strauss has repeatedly said that Aline Sanden is the greatest representative of the "Elektra" role, and Mr. Mikorey, of Dessau is one of those who has had the expression from Strauss himself. So is Sanden's entire equipment of voice, demoniac temperament and elastic physique designed to create perfect illusion of the ill treated yet revengeful child that Hoffmannsthal and Strauss have combined to suggest. On the present occasion, as in every other of her thirty renditions of the role, she had her audience under a spell from the time she came upon the stage till the curtain fell. Here she was especially well disposed vocally and it is possible to observe distinct gain in the volume and character of her voice. The Halle performance closed with many curtain calls for all those who had important work, including Conductor Mikorey.

The managing director of the Halle Opera, Geheim Hofrat Richards, told a story of the "rainy weather" contracts in vogue in Berlin forty years ago. If it rained the artists got no pay. On the above occasion he was wishing for a "fair weather" contract on the same terms. The weather was so fine that he feared the regular opera goes would all remain out in the parks and woods, which were just then very tempting. But the evening found a very good attendance and the artists are known to have carried home the money.

The so called "Collegium musicum" of the University of Leipzig, which Verein was founded in 1701 by G. Philipp Telemann, and was personally conducted by Johan Sebastian Bach from 1729 to 1736, was re-founded December 1, 1905, by Hugo Riemann, who holds the chair of music at the Leipzig University. In the present practice evenings of the Verein, on Wednesday at 8 o'clock, the meeting room is the auditorium in the Seminary for Musical Science. The entire material programed for the nine fortnightly meetings of the winter semester, 1911-1912, was as follows:

NOVEMBER 9.

Ricercar for four stringed instruments, Gregor Aichinger (1565-1638)
Fugue on Ein feste Burg, for four stringed instruments, Michael Praetorius (1571-1601)
Konzerte for four stringed instruments, Johann Sebastian Bach (1685-1750)
Geistliches Konzert, for alto voice and two violins, H. Schütz (1585-1672)
Geistliches Konzert, for tenor voice and two violins, H. Schütz (1585-1672)
Konzerte for five stringed instruments, Job. H. Schein (1586-1630)

NOVEMBER 23.

Pavane et courante for three stringed instruments, S. Scheidt (1587-1654)
Arie for tenor voice and four stringed instruments, H. Albert (1604-1651)
Solo cantata for soprano and six stringed instruments, H. Albert (1604-1651)

Lied for tenor and cembalo, H. Albert (1604-1651)
Pavane et galliarde for four stringed instruments and cembalo, Carlo Farina (Circa 1630)
Dialogue for soprano and bass voices and five stringed instruments, Chr. Bernhard (1628-92)

DECEMBER 7.

Three lieder with cembalo, Gabriel Voigtlander (1590-1643)
Klavier Suite, Joh. Jacob Froberger (—1667)
Two sacred lieder with cembalo, Johann Schop (—1665)
Five lieder with ritornelle for five stringed instruments, A. Krieger (1634-66)
Suite for five stringed instruments, from Student Music, J. Rosenmüller (1620-83)

DECEMBER 21.

Christmas sinfonie for two violins and basso continuo, G. Valentini (1681—)
Sacred concerto for soprano, alto and five stringed instruments, H. Schütz
Dialogue for soprano, tenor and four stringed instruments, A. Hammerschmidt (1612-75)
Aria for soprano and five stringed instruments, Franz Tunder (1614-67)
Dialogue for soprano, tenor and two violins, M. Weckmann (1621-74)
Christmas sinfonie for string quartet, two violins and cembalo, F. Manfredini (1688—)

JANUARY 11.

Sonata for five stringed instruments, J. E. Kindermann (1616-55)
Lied for soprano and three stringed instruments, J. E. Kindermann (1616-55)
Solo cantata for alto and three stringed instruments, J. R. Ahle (1623-73)



CONDUCTOR-COMPOSER FRANZ MIKOREY,
At the Handel birth house in Halle.

Solo cantata for tenor, bass and six stringed instruments, D. Buxtehude (1637-1707)
Solo cantata for basso and four stringed instruments, J. Ph. Krieger (1652-1735)
Sonata for five stringed instruments, H. F. Biber (1644-1704)

JANUARY 25.

Arioso from concerto, flute and string quartet, J. J. Quantz (1697-1773)
Trio for oboe, violin and basso continuo, J. G. Graun (1660-1727)
Flute concerto in G major, Friedrich II (1712-86)
Klavier concerto in D major, K. Ph. Em. Bach (1714-88)

FEBRUARY 8.

Sonata for four stringed instruments and cembalo, G. Valentini (Circa 1620)
Aria for tenor, with basso continuo, B. Ferrari (1597-1681)
Concerto grosso in F minor, A. Scarlatti (1659-1725)
Kammerkantate for soprano and cembalo, A. Scarlatti (1659-1725)
Trio sonata, B minor, A. Caldara (1670-1736)
Kammerkantate for soprano, with obligato flute, J. Greber (Düsseldorf)

FEBRUARY 22.

Recitative, soprano, from opera Armide, J. B. Lully (1632-87)
Concerto for six stringed instruments, J. Ph. Rameau (1683-1764)
Capriccio, scherzo and a Klaviersonata, D. Scarlatti (1685-1757)
Soprano aria, with string quartet, opera Fetonte, N. Jommelli (1714-74)

Aria for tenor and string quartet, opera La buona figlia, N. Piccini (1728-1800)

MARCH 7.

Suite for four stringed instruments (1685), J. Scheffelhut (Augsburg)
Two lieder for soprano and two violins, Ph. H. Erlebach (1657-1714)
Orchestral suite for five stringed instruments, Ph. H. Erlebach (1657-1714)

Biblical history, Quarrel of David and Goliath, piano sonata, J. Kuhnau (1660-1722)
Four lieder from Singende Muse an der Pleisse, Sperontes (probably J. S. Scholze, 1705-50)

EXTRA PROGRAM.

Two intros and galliarde (1601), H. L. Hasler (1564-1612)
Pavane and four German dances (1604), M. Franck (1573-1639)
Courante (1610), Johann Staden (1581-1634)
Variations suite (1611), Paul Peurl (Steyer)
Pavane (1616), B. Pratorius (Berlin)
Variations suite (1607), J. H. Schein (1586-1630)

The student program at Leipsic Conservatory on May 3 brought the Mojsisovics romantic fantasia for organ (Gatscher); second and third parts Beethoven G major piano concerto, with orchestra, played by Evelyn Jansz, who composed the cadenzas introduced; the six piano consolations by Liszt (Fräulein Siegfried); the Evelyn Jansz songs with piano, "Widmung," "Wenn sich die Wimpern senken," "Vous ctes mes espoirs," sung by Fräulein Mäder; first part Beethoven C major piano concerto with orchestra (Fräulein Richter). Fine interest attached to the compositions by Miss Jansz, who has Dutch, English

and Portuguese blood and is native of Ceylon. The cadenzas to the Beethoven concerto were about as successful as those themes permit in that kind of composing. The songs have much value in high mood power and distinguished taste. "Wenn sich die Wimpern senken" shows much relation to Brahms, but is still a song of great depth and lyric wealth. The first and third songs may be more individual in modern color and good singing attributes. Fräulein Mäder sang beautifully. As performer, Miss Jansz shows less bravour than pure musical style, which presents everything in utmost clarity and fine musical quality. She studied piano here under Fräulein Lutz-Huszagh and composition under Max Reger. She has written a number of string quartets, a violin and piano suite, caprice and ballade for piano, and many songs. After a summer spent at her home in Ceylon, she will probably return to Leipsic for indefinite residence. She has already busied herself here as a preparatory teacher of theory.

EUGENE E. SIMPSON.

Female Composers of Old.

[London Times.]

It must not be imagined, however, that women composers, any more than women painters, have been evolved only as a kind of side product of the political movement which has been gathering force during the last hundred years. Long before Mary Wollstonecraft and Condorcet made their appearance in the world women were writing music, and some had gained a considerable reputation by doing so. As early as the middle of the sixteenth century madrigalists and other writers of vocal music of the male sex saw themselves rivaled by Clementine de Bourges, and one of her four part choruses, "Da bei rami," achieved the contemporary distinction of being taken over by Jacob Paix and transcribed in the Orgel-Tabulatur book which he published in 1583. Toward the end of the century the early efforts of Caccini to establish a dramatic style of music on monodic principles were supplemented by an opera of his wife's; and his daughter Francesca was almost as celebrated for her compositions as she was for her singing. About the same time, too, Victoria Aleotti wrote a "Garland of Madrigals" for four voices which became famous; and both madrigals and masses figure largely in the list of compositions of Cornelia Calegari, who flourished during the latter part of the seventeenth century. In the eighteenth century four women must be singled out among the others as worthy of special mention.

First of all, there was Maria Teresa Agnesi, a famous Milanese pianist, born in 1724, who composed as many as

MAX PAUER



Will inaugurate his first American Tour as soloist with the New York Philharmonic Orchestra at Carnegie Hall on January 16th and 17th, 1913.

Dates from
January
to
May, 1913
Now
Booking

MANAGEMENT:

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

five operas, as well as cantatas, concertos, and sonatas; then as Vienna Marianne Martines, whose singing was highly admired by Burney, had her oratorio "Isacco" (set to words by Metastasio, who lived with her family and educated her) performed by the Tonkünstler Societät. She was also known by many other sacred works, as well as by a good deal of instrumental music. A couple of her sonatas for the harpsichord which she was taught as a child by Haydn when he was living in a garret in the same house, may be remembered today because they have been reprinted by Pauer. Vienna was also the birthplace of Maria Therese von Paradis, who made a tour round Europe as a pianist with a concerto written for her by Mozart in her portfolio, and on her return home settled down to composition and turned out (beside a host of smaller works), a funeral cantata for the anniversary of the death of Louis XVI, a pastoral Singspiel, and a melodrama.

"Ariadne und Bacchus"; she also composed a magic opera, "Rinaldo und Algene," to supply an entertainment, the vogue for which at the end of the century was responsible for the hasty composition of "Die Zauberflöte." The last of the four, Maria Rosa Coccia, who was born in 1759, the same year as Maria von Paradis, owes her fame rather to the records of contemporary history than to such of her compositions as survive. The Fitzwilliam Museum at Cambridge possesses a Magnificat and "Dixit Dominus," and a cantata of hers is in the Dresden Library; but to account for her reputation these slender remains have to be supplemented by the pious use of the imagination. Anyhow, we know that when she was up for examination she so startled her four professors that they printed her answers together with her portrait, and the Academy at Bologna did the next best thing to giving her a degree by conferring on her the title of "maestra di cappella."

is in great favor as an accompanist at the College, played Rachmaninoff's elegie in E flat minor and MacDowell's "Dance of the Dryads." Edna Giunchigiliani gave the last two movements from the concerto in G minor by Edward Schutt.

Last Monday evening, at the Cincinnati Conservatory of Music, was devoted to the graduation of Frances Hobart, pianist, pupil of Frederic Shailer Evans. Miss Hobart is from New York City and has been devoting the past five years to her musical studies at the Cincinnati Conservatory. She presented her program in an interesting manner, for she has a strong personality in addition to her musical gifts. The abandon and artistic finish with which she delivered a group of Chopin and d'Albert justifies brilliant predictions. Miss Hobart has been strongly identified with the student life at the Conservatory, and is one of the most efficient members on the staff of Sharps and Flats, the student magazine. Her program included the Beethoven sonata, op. 26, A flat major; allemande, gavotte and musette, d'Albert; concert study. "Agitato," op. 5, Sgambati; nocturne, op. 20, B minor and polonaise, op. 26, E flat minor, Chopin; "Concertstück," Reinecke.

Nance Cook, an artistically well endowed young concert aspirant, pupil of Theodor Bohlmann, gave her graduating recital at the Cincinnati Conservatory of Music last Friday evening. Her high degree of scholarship and technical facility were much admired in a group of contrasting soli made up of three Chopin numbers, a gavotte of Godard and the double note study of Moszkowski. Miss Cook, who is a native of Mississippi, has devoted the past four years to her musical studies at the Conservatory. A large audience was attracted to the Cincinnati Conservatory of Music last Wednesday evening by a joint recital given by Lorena Creamer, mezzo soprano, pupil of Frances Moses, and Jemmie Vardeman, pianist, pupil of Theodor Bohlmann. Miss Creamer has a beautiful, fresh voice, well under control, and an abundance of dramatic talent. Her program comprised a group of arias from the classics, some German lieder and modern lyrics. Miss Vardeman's contribution to the beautiful program was a fascinating musette of Liadow, the eighth Hungarian rhapsody of Liszt, a Chopin berceuse and a brilliant waltz of Strauss-Tausig. Miss Vardeman plays with an exuberance tempered with good taste, which is compelling. Florence Weidner's elocution recital at the Cincinnati Conservatory of Music attracted a capacity audience last Tuesday evening. Miss Weidner has had several years of instruction under Helen May Curtis, and this, her graduation recital, was a brilliant, crowning event of her serious efforts. She reads with discrimination and taste and held her audience throughout. Assisting her was Hazel Dessery, pupil of Bernard Sturm, a distinctly talented young violinist, who played the Ries suite, No. 1, with beautiful tone and an evident gift for public performance. Pupils from the classes of Pier A. Tirindelli and John Hoffmann were heard in a recital at the Conservatory last Friday afternoon. Much interesting new talent was given its first hearing in the interesting program presented. A recital participated in by two gifted undergraduates of the Cincinnati Conservatory was that given last evening when Ruth Kroger, pupil of Ethel Piland, was assisted by Helen Portune, violinist, pupil of Pier Adolfo Tirindelli, in the presentation of a very well rendered program. Miss Kroger plays with crispness and fluency, governed always by good taste, while Helen Portune is a very capable, well developed violinist. Both showed admirable training in ensemble routine in their playing of a Beethoven sonata for piano and violin, and the individual talents of each were well displayed in a series of succeeding soli. The Cincinnati Conservatory of Music calendar for the week: Monday evening, May 27, song recital by Etta Mastin, pupil of Clara Baur, assisted by Elizabeth Martin, pianist, pupil of Theodor Bohlmann. Tuesday evening, May 28, piano recital by May Bingham, pupil of Hans Richard. Thursday evening, May 30, joint recital by pupils of Theodor Bohlmann and John A. Hoffmann. Friday evening, May 31, recital by Ruth Gordon, pianist, pupil of Hans Richard, and Abby Bradley, violinist, pupil of Bernard Sturm. Saturday evening, June 1, piano recital by pupils of Hans Richard, assisted by Marion Belle Blocksom, soprano, pupil of Clara Baur.

Carl M. Gantvoort, son of A. J. Gantvoort, manager of the College of Music, has met with well deserved success on the operatic stage. In the all star cast presenting the revival of "Robin Hood" in New York, Carl Gantvoort was chosen for the role of Little John. It is rumored that he is to join the Metropolitan Opera forces next season. Mr. Gantvoort graduated from the College of Music with honors, and was a pupil of Lino Mattioli. Another member of the talented Gantvoort family, Herman Gantvoort, sang in the "Meistersinger" selections given at the recent Cincinnati May festival.

JESSIE PARTLOW TYREE.

THE PIANO TAMER.

A CONCERT HALL FANTASY.

TRANSLATED BY FRANK PATTERSON.

A medium sized, plainly decorated hall, filled with a mystic semi-darkness in which several hundred people are sitting on long rows of chairs, breathless and excited, impatiently waiting for the exhibition to commence. In front of them, rising out of the uncertain gloom, is a sort of stage on which stands, silent and black, the dreadful-blood-thirsty animal which is about to be tamed. It looks quite docile with its long, smooth body and its three plump legs which end in single, rounded claws, and it is entirely motionless. Only its two eyes shine out sleepily and cunningly.

In the hall servants in black liveries and white breast plates glide to and fro leading people to their seats and as they hurry fearfully past the huge monster he seems to growl softly and ominously. A sudden rustling of silken skirts, a few quick steps of a tiny foot, or rather, two tiny feet. Ah!—The Piano-Tamer is here, the contest is about to begin. Every one is delighted, a few even begin to clap their hands—only the Piano, the poor, gigantic, helpless tone animal, remains still and silent as before. The Tamer steps up to it and with her long, delicate fingers slowly opens its mouth. A long, gaping row of white teeth is laid bare. Terror seizes the audience! Will the brute tear the courageous woman in pieces? Bah! Absurd! At least the Tamer seems to have no fear of it, for she smilingly places a pile of books on the animal's broad nose and selecting one from the pile, she flings it roughly open. And the docile monster only opens its eyes a little and grinds its white teeth in suppressed rage.

Another ripple of applause. The spectators breathe more freely, thinking now that the worst is over. But no! That is only a beginning! The Tamer throws back her flowing locks and raising her arms with an imperious swing, strikes the poor brute on the mouth with her thin, bony fingers till its teeth chatter. With a wild scream and a muffled roar it seems at last to awake from its peaceful slumber and to threaten its fair insulter with its mighty teeth. But she is ready for it. Pausing not a moment she again strikes it in the face and again it cries wildly out in its agony, howling, screaming, roaring! The struggle begins. The unwieldy monster screams ever more wildly and fearfully in its helplessness; it spits and mews, sighs, groans, barks and growls, now deep like an old lion, now high like a squealing pig, but the heartless Tamer knows no rest nor pity. She bends her lithe form over it, striking it unceasingly and stamping her feet madly upon its long, hanging tongue. She tickles, annoys and teases it till it grows almost wild and then whips it again into submission, till at last she so far subdues it that it only weeps and whines piteously, emitting sounds like the last squeaks of a dying cat. It was overcome! Not a very ladylike proceeding, it is true, thus to torture a poor, helpless creature and to glory in its cries. Still when you come to compare the monstrous size of the great animal and the delicate frame of that bony woman, it seems no mean conquest. And so we applaud again! In Madrid people applaud the last groans of a dying bull—why should not we do the same? So we applaud.

The lady bows and smiles, but she looks overheated and weary. No wonder, after such a struggle! We all thought then that there would be an end of this gruesome spectacle. But, alas, she seats herself. What can she want now with the poor dead brute? But it seems that there is still a little life in the great black carcass, for as she strokes him gently on the mouth, as with a soft tooth brush, instead of biting her, the gentle creature seems to be deceived and begins to purr most affectingly. A storm of applause breaks forth. But the applause seems this time to anger the lady. Perhaps it is that she begrudges the poor animal even that little token of pity. She stamps again madly on his tongue

and slaps his face viciously so that the purring is suddenly changed to growling, the growling to screaming, and the screaming to bellowing and wailing. In short, the whole passage of tears begins again for the unfortunate beast. It seems almost as if she were slowly, one by one, pulling its teeth out by the roots; and with each tooth I seem to feel that a three-foot long tone nerve is extracted that comes unwillingly and with exquisite pain.

But at last, at last, she has finished with this too—the room grows still. The Tamer rises wearily, and as she stands there listening to our applause she looks worn out and exhausted. As she leaves the stage her hair is standing on end! Our's too! We are still filled with horror at the thought of the dreadful torture we have just witnessed, and we acclaim with our applause the patience and fortitude with which the poor Piano has withstood it. And of us all the Piano alone seems fresh and vigorous as if it indeed had had nothing to do with all this. It blinks after the woman, as she leaves the stage, with its two yellow candle-like eyes, and grins through its white teeth as if to say, "Got to! Go to! Ye torturers! Your efforts are vain! I'll finish you all off before you finish me!"

A. DE NORA.

CINCINNATI MUSIC.

The Westmoreland, 9 Mason Street, Mt. Auburn.
Phone, Avon 2923 R.
CINCINNATI, Ohio, May 25, 1912.

John M. Spargur, who will conduct the summer orchestra at the Zoo, arrived in Cincinnati Wednesday from Seattle, filled with enthusiasm for his new duties and many plans for a successful season. Mr. Spargur, although so long identified with music in the Far West, is a Cincinnati by birth. The concert season at the Zoo opens Sunday, May 26, when the orchestra returns from a short engagement in Knoxville, Tenn. Mr. Spargur has announced his intention of giving the people what they want—popular music. And that does not necessarily imply that the crowds at the Zoo will be regaled with "Won't You come Home, Bill Bailey?" or the syncopated bunnyhug tunes. The new conductor of the summer orchestra leans rather to the side of the delightful Viennese waltz, the tuneful Bizet, and the lighter, more melodious compositions of the great writers. Wednesday night will, as usual, be set aside for the playing of classic music.

Among the large number of pupils' recitals and concerts given for the special purpose of exploiting budding talent, there was one this week that was quite out of the ordinary. Albino Gorno presented some of his advanced pupils at the Odeon on Friday night in a program of artistic proportions. Viola Foote, a soprano with a lovely, limpid voice, and Cyrena van Gordon, contralto, added variety and charm to the wealth of pianistic talent brought forward. Miss van Gordon, whose studies have a definite aim, as she intends to enter the operatic field, sang exquisitely "My Heart at Thy Sweet Voice," from "Samson and Delilah." Miss Foote was heard in the prelude to Ronald's "Cycle of Life" and one of Louis Victor Saar's charming songs, "Nanny." Signor Gorno's pupils displayed their usual technical fluency, with the addition of individuality and temperament. Emily Gaither played the "Gavotte" from the Bach English suite in G minor, with string orchestra accompaniment under Albino Gorno; also the slow movement from concerto No. 3, by Scharwenka. Eleanor Wenning gave Handel's "Gigue" in G minor and scherzo from the Beethoven sonata in C major. Mary Voisinnet was heard in Liszt's fantasia on themes from Beethoven's "Ruin of Athens." Betty Gould, who

WOMEN'S MUSICAL CLUBS.

BY VERNON SPENCER.

The American Woman's Musical Club is an institution which has grown out of the needs of the people and country—grown and evolved as the natural consequence of a reaction against the strong materialism of a young land, a materialism which for a long time almost entirely suppressed the desire for art expression.

The musical club (why woman's musical club when a man's musical club cannot even be imagined?) has not attained to its present importance because of the vain efforts of society women to enhance their social standing and further their ambitions; but because Nature demands balance. The very moment of the birth of the club was when a national danger lurked in the over development of the practical and material side of American life and character. The musical club evolved that America's women might nurture the soul of the country!

To my knowledge there is in no other land a like organized effort on the part of the women to create and promote a more universal love for and understanding of music in the manner of the women's musical clubs; and perhaps in no other country is the need for such organizations so apparent.

America is young, and a young country must needs be a land of practical achievement and conquest—of level headed, skillful men, who, in the first place, can provide a home and the necessities of life, and help to create stable and permanent conditions; of men who open up the country for settlement and commerce. The first thought of the pioneer must needs be shelter and food; his second, the building of roads and the establishment of means of communication, so as to make trade and intercourse possible; and his third, the education of his children. These basic necessities must be well established before art—particularly a fine art such as music—can enter to any extent into the life of the young community. A country passing through its first period of development needs workers, not dreamers of dreams; artisans, not artists; men who will found and direct the business enterprises of a town, not men of the brush and descendants of David. To such a community a good sheriff or a far sighted banker is a greater necessity than a dozen Beethovens.

Before art can get a foothold, then, a country must have passed out of its struggles for existence. That which at first required watchfulness and anxious care must consume less time and effort, so that there can be interest in other less practical and material labors. The nursery is, after all, not the fostering place of art. Thus we find all over America, that as soon as a certain degree of stability and welfare has been established, and a state of security reached when a couple of bad crops would not mean disaster, art appears, and in its wake music and culture clubs. It is, however, only the women who take any

Jane Hazelton, a New Prima Donna.

Jane Hazelton, who has been the prima donna during the past season with Ralph Herz in "Dr. De Luxe," is



JANE HAZELTON, A DEVINE PUPIL.

now studying with Lena Doria Devine, of New York, taking daily lessons in preparation for her forthcoming engagement, which will be a notable one, and which promises to bring her prominently forward as a singer of high order.

Miss Hazelton has won marked distinction for her acting as well as for her singing, although but two seasons on the stage.

interest in its advent; the men hold themselves indifferently aloof.

How can it be otherwise? That the American man "has no use" for music and musicians is not to be wondered at, for the country as yet has only had need of men of enterprise. A man occupied with business, law or finance, is a man who has inherited from generation to generation practical problems and not art issues; therefore, I hold it unfair to demand from him, as yet, an absorbing interest in them, and equally unfair to chide him for the lack of it.

But why has the love for art and music survived in the women when they have faced like conditions as the men? one is tempted to ask. The answer is that the woman is more emotional, more tender, does not altogether disregard the ideal for the real, the subjective for the objective. She can never be so entirely materialistic, nor so eminently practical that she ceases to sing, to dream, to rhapsodize and to build air castles. And what is art if not a dream, a song, and the feeling and expression of intangible emotions—the expression of the unlimited and the divining of the soul? Despite the truly courageous help she has extended to her pioneer brothers, despite the suppression of many of her finer instincts and desires; despite the lonesomeness of the army post, the prairie farm, the Colorado blockhouse; and the fact that she has often taken up and continued the struggle which her tired partner could not finish, she has never become entirely enamoured of things essential and utilitarian. On the contrary, in her heart she has kept alive her longing for art expression, and in her soul the race's heritage of dreams and music and painting, which some day will soften the features of the men.

Thus, while the men have hewed away the retarding forest, built roads, broken the sod and brought home the grain, the woman has had her home and her cradle. And what mother never dreamed at the cradle of her child? What woman never cried, or sang, or hoped at her work?

Despite the vastness of his quarter section the man has kept in touch with the world only, while the woman, notwithstanding the limits of her "four walls," has been in rapport with the universe.

Art has nothing in common with the world, for, like the sounds of music itself, it emerges from the mysterious depths of the universe. It is the woman, then, who has preserved America's art instincts, and in her endeavor to counteract the materialism of the day, her efforts have crystallized in the conception and organization of the musical club.

These clubs, therefore, had their origin in the country itself and in its needs. They have evolved with the growing material prosperity of the race, and are a natural and aesthetic necessity, worthy of our ardent attention. Yet how few are they, even among the musicians whom they most serve, who appreciate and value their work and aims?

And of what kind are these clubs, and what are they doing? There is the little club, with its "home talent" concerts, planning strenuously to engage one "big" artist a season. There is the larger club, supporting and managing a series of concerts and lectures each year; and the big club, looking after its May Festival, or permanent orchestra. One must not overlook the "Monday Morning Matinee Musicales," the "really swell" club, where toilettes and programs are of unequal interest; and finally the club doing settlement work.

We are all (musicians not excepted) apt to smile at times and to make scurvy criticisms of their endeavors. It is true, that in a person well versed in musical traditions, and accustomed quietly to accept the best a European city offers, a club performance of a concert adaptation of an opera (horrible thought!) will not awaken sympathetic interest; nay, it may even seem a crude, laughable and lamentable attempt at serving the goddess Euterpe. I remember hearing on one occasion Humperdinck's "Hänsel and Gretel," which depends so much on its rich and beautiful instrumentation for its artistic effectiveness, "performed" by an "orchestra" consisting of a grand piano, a harmonium, four violins, one cello, flute and double bass, in a hall totally unfit for the purpose, with the most primitive stage settings imaginable, and by singers whose notions of German dress and character must have been derived from the comic supplements of Sunday journals; the whole "conducted" by a lady!

The musician and critic is apt to see in such an effort nothing but the performance itself, and—judging it from the standpoint of true art, where compromises do not exist—damn it. This is, however, a wrong viewpoint, and the proper one is to consider that such a production, in spite of all its shortcomings, will awaken local interest in opera and orchestral music; will bring many (often conflicting) elements musically and socially together in one common cause; utilize and thereby develop home talent and spur on both individuals and organizations to more perfect and ambitious endeavors.

Few people realize the obstacles a club has to overcome to make even such a performance possible, and only

herculean labor and great personal sacrifice of time and money on the part of individual club members ensures success. Nor does the average reader know of the heart sickening inertia of the general public, even in many of the so called musical centers, which has to be battled with when trying to raise the standard and taste of a community; nor of the vast resources of enthusiasm and temperamental energy of the few standard bearers of the club who carry such campaigns to a successful issue.

Another point often overlooked in forming a correct estimate of the club's work, is that they labor for the sake of musical achievement, and with no thought of profit or gain for the individual. They are not "out for the dollar," nor do they have currency written all over them, as do so many musicians. Rather, they represent concentrated effort, working for a great ideal, and self sacrifice is the motto and parole. Through their courage, organization, foresight and tactful aggressiveness, they have changed, musically, many a desert into a veritable paradise for artists, and in the short space of a few years important musical centers have been established. Any artist will gladly testify to the increased intelligence of his audiences in the Middle West, for instance, where many towns can now be considered by the greatest artists, which a few years ago had to be avoided on account of the low musical standard and the resulting financial losses.

A somewhat new and very splendid departure in many cities is the establishment of a junior division of the club, with study programs and recitals. Nothing better could be devised to bring about a high state of musical culture.

Women's musical clubs now have assumed national proportions. Without help from men they have organized over the entire country and formed a national federation. They support each other, have great and common aims, are educating the younger generation, helping students to study both at home and abroad and are encouraging the American artist and composer. Their members arrange most comprehensive study courses, systematically ordered, and engage the best artists to lecture on or play the works after they are studied. Further—and this is of the utmost importance—they demand the very best of an artist, and pardon no concession to popular taste if it entails a loss of standard.

Finally, as I have said before, they stand for concentration of effort and the uniting of forces, and to show just what this means one has but to mention the fact that it is rare indeed, even in a conservatory of music, to find this spirit of unity among the musicians.

Mrs. C. C. Collins' Progressive Methods.

Mrs. C. C. Collins, president of the Matinee Musical Club of Philadelphia, is, with the aid of her committees, formulating many new and important plans for next season. The music calendar, now nearly ready to issue, is one of the most attractive ever offered by the organization, and the greatly increased membership and splendid



Photo by Marceau, Philadelphia.
MRS. C. C. COLLINS,
President Matinee Musical Club of Philadelphia.

balance in the treasury are forces at work to awaken interest in a club house. Mrs. Collins' charming personality endears her to all the members, and her administrative ability assures the club that its bright prospects for the new year will be realized.

CHICAGO

CHICAGO, Ill., May 25, 1912.

The competitions held this week in the various schools of music for final prizes among students brings back the subject of diamond medals. Last Friday afternoon we heard one of those competitions and wondered who was responsible for the awarding of first medals to pupils far inferior to the one who would come in second or third. The audience, composed largely of pupils, was, in one instance, shocked at a decision of the jury, and indeed right were the students, as the decision was anything but fair. Voice critics were not necessary to preside at the contest, which, by the way, was in the vocal department, as any one who understands music or who may judge it by instinct rather than by technical knowledge would have known that one of the students was far superior to the other, yet when the decision was rendered the deserving one was left at the post while the other one came under the wire, the winner, for no more plausible reason, seemingly, than intrigue and favoritism. Since medals are to be given and though this writer is opposed to them, it would seem proper to have the rewards given the deserving ones rather than to the teacher. Teachers are not competing. The first question to be asked is: "What has become of all those diamond medal winners in years gone by? Where are they? What have they accomplished?" In one or two instances we find them teaching in some good school or even in the light opera or grand opera field, but the majority are eclipsed by those who did not win the medal. Injustice could not happen so openly if the jury were made up of outsiders instead of teachers—members of those very schools in which the examinations are in progress. The name of the prospective jurymen ought to be withheld and only the head of the school should know who is to preside at the contest. This method is employed in Europe and was also in favor in this city for several years, up to the time when a piano teacher, who has now a large school in the downtown district, was approached by the head of a school and informed that he

had been chosen a member of the jury and in the same breath, it is reported, was told for whom he should vote. This gentleman, however, turned the tables on the head of the school and voted for the pupil deserving the coveted prize. The director of the school, so we have been told, was enraged, as he had faithfully promised the diamond medal to another pupil, who afterward made a rumpus and compelled the head of the school to give her a medal—an additional prize being for this occasion added to the



Photo by Matzen, Chicago.
MRS. T. S. BERGEY,
Pianist.

already long list of prize winners. The pupil was in the post graduate class, therefore a medal of higher degree had to be given, and this was done in order to please not only the student, but especially her parents. Since then seldom have outsiders been asked to vote for the piano, vocal or violin departments, and the senior teachers of the school are made members of the jury. Friendship between teachers often is the means of winning a medal for a pupil who is far from satisfactory, and therefore the deserving students feel angry and hurt the school. The deserving pupil hurts it by proving the unfairness of the jury and the undeserving one reflects poorly the standard of the school, which had honored the students by a glittering gold charm piece. The remedy seems to be fairness among those who have at heart the final results. The decision last Friday afternoon was so bad as to call for hisses and laughter from all the audience. The decision was so absurd that each one of those who voted for the undeserving student ought to be called to task separately

and asked for what reason he or she voted in a manner which would not have been a credit to an eight year old schoolboy. It is high time for the head of the school to ask his teachers to account for such unbecoming conduct in any one who styles himself a musician or music teacher.

Mr. and Mrs. Herman Devries have issued invitations to a concert and operatic performance, including the second act of Bizet's "Carmen," to be given at the Studebaker Theater, Tuesday afternoon, May 28. Fifteen hundred invitations have been issued, therefore a full house is expected. Mr. Devries, during his seasons with the Metropolitan Opera Company of New York, often sang in "Carmen" with Calvé and de Lussan. It might be added that Mr. Devries was one of the few pupils of George Bizet, who was a personal friend of the Devries family in Europe.

The following are press notices of Della Thal's successful appearance with the Minneapolis Orchestra at the I. M. T. A. convention at Streator, Ill.:

One of the most notable exponents of piano technic and musical power was Miss Thal, who played Friday night with the orchestra. Miss Thal, besides possessing technical facility in the highest degree, is master of a breadth of tone and sincerity of feeling quite unusual in a woman. In the opening of the theme the effect of her full, big tones, sustained with dignity and power, was convincing and resonantly beautiful. In the more delicate embellishments she was equally effective, combining grace, clearness and elegance of feeling. It was a delight to sense her grasp of the work and the splendid execution she brought to it.

In this MacDowell concerto the master was heard at his best, affording Miss Thal ample opportunity for her versatility and adaptability.—Streator Daily Independent Times, May 14, 1912.

Della Thal in the piano concerto, No. 2, D minor, of MacDowell, accompanied by the orchestra, was a marvel of pianistic ability and added materially to the benefit and delight of the audience.—Streator Daily Press, May 11, 1912.

On the evening program was Della Thal, a young pianist whose work met with a very cordial reception in the MacDowell concerto for piano and orchestra, an exceedingly difficult composition which she read with great sympathy and intelligence. She, too, responded to an encore in a very acceptable manner.—Daily Independent Times, Streator, May 11, 1912.

Hanna Butler, soprano, furnished the program for the Woman's Athletic Club last Monday, May 20, at a concert given under the auspices of Mrs. W. A. Alexander, of Highland Park. Mrs. Butler announced that this year she would teach until the middle of July and would accept vocal teachers in and around Chicago in her Normal class. Mrs. Butler will spend her vacation in Colorado, where she will journey, probably, by automobile, having taken the same trip in the same way two years ago. Next year Mrs. Butler, who is at the present time connected with the Cosmopolitan School, will have a studio of her own in the Fine Arts Building.

Rosa Olitzka, the famous contralto, will be one of the soloists at the Chautauqua festival at Cumberland, Md., which will take place on July 4. Madame Olitzka has had many dates already booked by her manager, R. E. Johnston, of New York, for next season, among which may be mentioned a joint recital with Rudolph Ganz in Washington in November; an appearance in Duluth and a re-engagement with the Mozart Club of New York, also in November. Madame Olitzka sings exclusively for the

Are You Engaged?

Eastern artists wishing Western representation and Western artists desiring exclusive management arrangements, communicate at once with
BRIGGS MUSICAL BUREAU, Steinway Building, Chicago

BUSH TEMPLE CONSERVATORY

North Clark Street and Chicago Avenue
CHICAGO, ILL.

KENNETH M. BRADLEY, Director

SUMMER NORMAL

The Leading Conservatory

OF
MUSIC, ACTING,
LANGUAGES,
EXPRESSION



SUMMER NORMAL BEGINNING, JUNE 24th

Conducted by MADAME JULIE RIVEKING, KENNETH M. BRADLEY, FRANK B. WEBSTER, MADAME JUSTINE WEGENER, EDGAR A. NELSON, GUY HERBERT WOODWARD, ANNA McPHERSON and others.
Complete Normal Course of fifty hours' (50) instruction.
\$15.00.

Pupils desiring private lessons should make arrangements in advance.

HAROLD VON MICKWITZ, the distinguished LESCHETIZKY exponent, has been re-engaged by the Bush Temple Conservatory.

For further information address,
EDWARD SCHWENKER, Secretary.

FANNIE BLOOMFIELD ZEISLER

1912-SEASON-1913

Exclusive Concert Direction:

REDPATH MUSICAL BUREAU

Cable Building, Chicago, Ill.

EDN A GUNNAR PETERSON

CONCERT PIANIST

STUDIO: 519 Fine Arts Building, 1352 East 62d Street, Chicago, Ill.

MARION GREEN

THOMAS N. MAC BURNEY

HERMAN DEVRIES

CHILSON-OHRMAN SOPRANO

(Soloist at Worcester Festival, 1911-12)

Personal Address: 4620 Sheridan Road, CHICAGO

BORROFF Basso

Recitals, Concerts

Oratorios

Address: A. RAYMON, Secy., 804 Kimball Hall, Chicago, Ill.

Lucille STEVENSON (TEWKSBURY) SOPRANO

Address:

4430 Berkeley Avenue, Chicago

Telephone, Oakland 1570

Anton FOERSTER PIANIST

1024 Lawrence Ave.

Chicago Ill.

VIDA LLEWELLYN

Concert Pianist

In Europe Whole Season 1911-12

Address, Regensburger St. 2, Berlin, W.

After June 1, 1520 First National Bank Building, Chicago

Gelene Loveland

PIANIST

Pupils accepted. Lectures, Recitals

Studio 619 Fine Arts Building, Chicago, Ill.

Phone, Hyde Park 3332

BASSO CANTANTE

Auditorium Building

Direction: E. A. STAVRUM

Steinway Hall, Chicago

BARITONE

Voice Production, Song Recitals

Three years assistant to Frank King Clark

Suite 600 Fine Arts Building, Chicago, Ill.

Phone, Harrison 6660

VOCAL TEACHER

ORATORIOS, OPERAS, COACHING

STUDIO: 619-620 Fine Arts Building, Chicago

Mrs. HERMAN DEVRIES, Assistant

Columbia talking machine, and last Friday evening she invited many of her friends to her home, where, after dinner, her guests had the pleasure of hearing her voice through the talking machine in songs in which she has won triumphs in her home town as well as abroad.

Harriet M. Snow, assistant to Carl D. Kinsey, business manager of the Apollo Club and North Shore Festival Association, met with a painful accident at her place of business. Mrs. Snow was walking in the store, when, falling heavily on the floor, she broke her foot. The accident happened Tuesday, May 14, and her doctor says that she will be compelled to stay at home for at least five weeks. Mrs. Snow besides being assistant to Mr. Kinsey, is one of the most popular members of the soprano department of the Apollo Club, and her recovery is anxiously awaited by all members of both the North Shore Festival and the Apollo Club.

Albert F. Stern has been elected president of the Musik Verein of Milwaukee, to succeed Dr. F. H. Emeling. Mr. Stern has often been called the "Merchant Prince Musician of the Cream City," and no doubt under his presidency of the Musik Verein of Milwaukee will be given an impetus toward uplifting music in Milwaukee.

A benefit concert for the Norwegian Lutheran Children's Home was given by the Bush Temple Conservatory under the auspices of the Young Ladies' Missionary Society of Humboldt Park. The program consisted of piano, violin, reading and vocal numbers given by students of the Bush Temple Conservatory.

The South Shore Country Club will give a musicale Sunday afternoon, May 26, at 4 o'clock, at which will appear, among others, Charles W. Clark, baritone.

It is reported from a reliable source that E. B. Llewellyn, first trumpeter of the Minneapolis Symphony Orchestra, has been engaged as trumpeter for the Theodore Thomas Orchestra.

Final examinations for prizes will be continued throughout next week at the Chicago Musical College. The diamond medal winners in all departments will appear on the program of the forty-seventh annual commencement exercises of Dr. Ziegfeld's institution, to be held in the Auditorium Theater, June 18.

It is reported that Gertrude O'Hanlon, who has been connected with both the Minneapolis Symphony Orchestra and St. Paul Symphony Orchestra as booking agent, will open a bureau of her own in Milwaukee next season. Should the report be true, Miss O'Hanlon, who has been most successful in all her undertakings, will probably meet with great success in the Cream City.

"Hansel and Gretel," Humperdinck's fairy opera in three acts, will be given in the Ziegfeld Theater, Tuesday evening, May 28, by students of the Chicago Musical College School of Opera, under the direction of Kurt Donath, formerly connected with the Opera at Trier, Germany.

Arthur Dunham, conductor, and Charles W. Clark, baritone, will be among the soloists at Orchestra Hall on June 4, under the management of Eleanor Fisher. The concert is under the auspices of the Business Woman's Educational League of America. The list of patronesses, which includes over 100 prominent women, is headed by Mrs. Charles S. Deneen, of Springfield; Mrs. Carter H. Harrison, Mrs. Harold McCormick, Mrs. Emmons Blaine, Mrs. Ogden Armour, Mrs. John Borden, Mrs. W. D. McIlvaine, and others.

Theodora Sturkow Ryder, pianist, and Francis Wheeler, baritone, gave a recital at Defiance College, Defiance, Ohio, last Friday evening, May 17.

Another teacher who probably does not think it wise to pay \$100 to the head of a school for taking piano lessons in order to hold her position at teacher in that school, has resigned from the school and will teach next

season at St. Katherine's Convent, in Davenport, Ia. Besides teaching at the down town school, said instructor also gave lessons at a convent on the Northwestern line.

Eleanor Fisher and Robert Talbot will be married on June 5 at Willowdale Farm, Crown Point, Ill. The farm



Photo by Matzner, Chicago.
THEODORE S. BERGEY,
Tenor.

is the property of Will J. Davis, manager of the Illinois Theater.

Lucille Stevenson, soprano, sang with great success last Sunday afternoon at the Auditorium Theater at a concert given by the Vereinigten Maennerchor of Chicago.

Pauline Hall wrote her Chicago teacher, Theodore S. Bergey, that she won an ovation in the revival of "Robin Hood" in New York. The Bergeys left Chicago last Saturday, May 25, for Europe. They will sail on the Hamburg-

American liner Frederick der Grosse. They will remain a month or so in Berlin and journey from there to the French capital, arriving in Paris some time after the Grand Prix. They will return to Chicago the first week of September.

The Gary Choral Society, which announced a contest on Friday, May 24, has informed this office that the contest will take place on June 7, instead of the date previously announced. The choruses will be judged at the Emerson School, when the different prizes of \$100, \$75, \$15 and \$5 will be distributed among the winning societies and individuals.

Arthur Burton, baritone and vocal teacher, announces a summer term for singers and vocal teachers. Mr. Burton, who has been very busy this season, not only teaching, but appearing at many concerts and private recitals in and around Chicago, will remain in his studio in the First Arts Building until August 3, probably going East for his summer vacation.

Last Tuesday evening at the Ziegfeld Theater a concert was given for the scholarship fund of the Mu Phi Epsilon Sorority. Among the artists who appeared were: Mabel Sharp Herdren, soprano; Harriet Smulski, soprano, and Rose Lutiger Gannon, contralto.

Announcements have been issued for the three series of opera musicales to be given at the Woman's Athletic Club by Anne Shaw Faulkner and Marx Oberdorfer. The musicales will take place on the mornings of November 5, 12, 19 and 26, and December 3 and 10. The operas on which Miss Faulkner will lecture are principally novelties or operas as yet not given in Chicago by the Chicago Grand Opera Company, which are as follows: "The Cricket on the Hearth," "Isabeau," "Roma," "Herodiade," "The Quarrelsome Lovers," "Ariane," and several of the old operas, including "The Ring of the Nibelungen."

Catherine Reynolds, 840 Lakeside Place, carried away the first prize in the annual students' competition in the Chicago Musical College School of Acting held yesterday afternoon in the Ziegfeld Theater before a committee of judges, which included Douglas Fairbanks, John Milner, Charlotte Granville, Holbrook Blinn, Paul Armstrong, Joseph Kilgour, William Courtenay, Edward Emery, Frank Losee, Thomas Ross and Frank Peers. Miss Reynolds will be awarded the diamond medal, and also a box for "Officer 666," offered as one of the prizes for the winner by Douglas Fairbanks. Helen NaMur, 1531 East Sixty-sixth street, was awarded the gold medal. Speeches were made by

Mme. CHARLES CAHIER

The American Contralto

Imperial Royal Opera, Vienna; Royal Bavarian Opera, Munich; Metropolitan Opera House, New York

Concert Tour in America, October, 1912, to January, 1913

Management: LOUDON CHARLTON, Carnegie Hall New York

Carl EDOUARDE'S BAND

Now at Woodside Park, Philadelphia. On June 29th, opens at the Arcade, Asbury Park, N. J.

U. S. KERR

BASSO CANTANTE—Song Recitals and Oratorio a Specialty

For Bookings Address 538 West 143d Street, New York City

Phone, 3313 Audubon

MARIE CASLOVA

VIOLINIST

January 1913

DIRECTION:
MARC LAGEN
NEW YORK

WILLIAM H. PONTIUS, Director Department of Music; CHARLES M. HOLT, Director Department of Oratory and Dramatic Art. The Exceptional Facilities, Complete Organization and Comprehensive Courses, make the MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART, Minneapolis, Minn. The Recognized Leading School of the Northwest. All branches. Faculty of 45. Only school in the Northwest occupying its own building with RECITAL HALL seating 500 and fully equipped stage for acting and opera. Fall term opens Sept. 4th, 1913. Illustrated Catalog sent free.

STEVENS-LOW

SOPRANO

Exclusive Management:

MRS. PAUL SUTORIUS

1 West 34th Street, New York

JOHNSON SCHOOL OF MUSIC

Oratory and Dramatic Art

GUSTAVUS JOHNSON, Director

Minneapolis

JEAN B. GRIFFEE

TEACHER of SINGING

STUDIO:
387 Frank Building
MINNEAPOLIS

JULIA CULP

COMING SEASON

First American Visit

Exclusive Management:

ANTONIA SAWYER

1425 Broadway, New York

With COENRAAD VON BOS at the Piano

Mr. Fairbanks, Mr. Courtenay, and Miss Granville announced the winners.

F. Wight Neumann, Mrs. Neumann and their daughter, Gladys, left for their country home at Butternut Bay, Thousand Islands, before sailing from New York for Europe on the steamship Louise for their annual trip abroad. They will spend three weeks at Bad Kissingen and Bad Gastein and expect to motor through France.

Anton Foerster, the well known pianist and successful piano instructor at the Chicago Musical College, had the distinguished honor of having three of his pupils win diamond medals at the final competitions at the Chicago Musical College, while a fourth pupil won a gold medal. Those different honors were given in the seventh grade, teacher, graduate and post graduate classes. Mr. Foerster, since his arrival in Chicago three years ago, has had splendid results with his pupils, whose playing has called forth laudatory words from all those who have witnessed their pianistic exhibitions. Mr. Foerster is certainly one of the busiest as well as most conscientious instructors in America.

The second and last concert of the season by the Chicago Musical Art Society will take place at Fullerton Hall, Friday evening, May 31, under the direction of its leader, Eric Delamarter.

A change in the directorship of one of the Middle West's largest schools is expected to take place before the opening of the school year next October.

RENE DEVRIES.

Falk's Five Months' Tour.

Jules Falk returned last week from a five months' tour which included the principal music centers of the East, South, Mexico and the Far West. After a short rest Falk will start on a short post-season series of engagements which will keep him busy until July 19, his closing appearances being at the Knoxville (Tenn.) Festival, where he will play four times. During the past winter Falk has had remarkable success at all his recitals and tells some interesting tales about the enthusiastic audiences which greeted him, especially in the South and in Mexico. At his Atlanta (Ga.) recital he played to an audience of 2,500 in the huge auditorium, and during his stay in that city was besieged by owners of violins for his opinion as to their value, knowing him to be a connoisseur. He also was in receipt of many letters requesting him to give recitals in certain remote towns and cities and incidentally to appraise many "Strads."

Falk gives the most glowing descriptions of his tour of Mexico. He states that the Mexicans are wildly enthusiastic over violin playing and apparently are never satisfied. He says a good violinist might make a profitable tour in Mexico alone. Falk was deeply impressed with the native characteristics and tendencies. While in that country he witnessed his first bull fight, and although it was a sight hardly appropriate for delicate or sensitive natures, yet he claims it is of inestimable value to a per-

son of temperament inasmuch as it awakens many latent qualities which prove useful to the artist appearing in public. Falk says that such an experience will enable him to interpret the Mexican music, of which he secured a large quantity, in the proper manner, as it is impossible properly to render that music unless one understands the spirit in which it was conceived as well as the manner in which it must be played. Much of this music Falk collected in manuscript and will transcribe it for violin to be added to his repertory for next year.

Owing to the numerous applications for Falk's services for next year, he has decided to return to America in the fall instead of carrying out his previous plan of touring in Europe.

Appropos of his illness in Texas, he relates the following amusing anecdote: "An extended concert tour which



Photo by E. Goldensky, Philadelphia.
JULES FALK.

took me over the greater part of Europe—from Paris to Vienna, thence to England and Italy and back to Vienna, prior to a long jump into Spain—had left me in not the best physical shape when Berlin was finally reached. I was rather the worse for wear, confinement in trains, and indifferent food. Therefore, those in charge of my tour insisted that a doctor be called in. Protests proved of no avail. My manager knew that I was sick and felt not inclined to take any chances.

"What you need," said the physician, after a careful survey of me, "is a change of scene."

"Ever since then I have been quite positive that it is human to err."

The press was particularly warm in its praise for this

artist as were also the officers of clubs and societies for which he played. Following are a few extracts from the press and a letter which speaks for itself:

He drew from the marvelous instrument words of fire, of faintness, of deep voluptuousness, of healthy and fresh passion, as in the poem of "Isola del Sole." . . . His technic is of an irreplicable character; his inspiration is always vivid, changeable, and easy to all things and thoughts. This man knows how to envelop himself in all his playing, and carries it to the greatest psychological climax of which the spirit is capable. His playing is that of a genius.—La Prensa, Monterey, Mexico, February 23, 1912.

For brilliancy of execution, interpretation and feeling, his art seems without a rival.—San Antonio (Tex.) Light, February 11.

I have never heard an artist whose playing was as soul satisfying as his was. He had the audience completely at his feet.—Baton Rouge (La.) News, January 31, 1912.

His recital was a musical and artistic treat that is rarely heard and never surpassed. . . . The program offered ran the whole gamut of violin music, from simple melodies to wonderfully brilliant expositions. This last reached its climax in the "Ciaccona" by Bach, in which his mastery of the instrument was wonderful and his execution marvelous. His playing seems to have in its notes an inspiration which Falk breathed into his violin, and gave to his audience in tones that lingered for a long time and will serve to recall the wonderful music of the wonderful violinist.—Baton Rouge (La.) New Advocate, January 31, 1912.

The violinist displayed an adequacy, both in skill and interpretation that was marvelous.—Atlanta (Ga.) Constitution, January 26, 1912.

Falk showed a skill and ability in handling the varied music that stamps him an artist of high class.—Atlanta Georgian, January 26, 1912.

BATON ROUGE, La., January 30, 1912.

Mr. Falk more than surpassed our expectations—a thousand times. From the opening notes of the andantino to the closing measures of that magnificent Saint-Saëns number, he had the audience at his feet. Personally, I have never heard an artist who was as "soul satisfying" in his playing, as he was. . . . He had to repeat the "Vaggsang"—and such a gem as it is!—and besides this, gave us three other encores, among which was the "Thais Meditation," to my great delight.

I did not enjoy any number more than the Tchaikowsky "Melodie." I believe; it was such a beauty, and I would give anything to hear him play it again. Today, among other strains and phrases which linger, are the dual notes in the opening and closing themes of the Bach "Ciaccona"; this is a work of such magnitude that it would take a number of hearings to get it thoroughly into one's system! I have just given myself up today to the recollections of last night.

But to return to the recital a moment—we were charmed with Mr. Falk's graciousness and cordiality, both off and on the stage.

MARY M. W. BLAIR,
President Music Club of Baton Rouge.

Mildred Potter in New England.

The following extracts from press notices testify to Mildred Potter's recent successes in New England:

To Delilah falls the great share of solos and the most grateful of any in the opera. Miss Potter sang the role with the authority that comes from sound musicianship and perfect mastery of text and music. Her voice is one of wondrous beauty, rich in texture, with a very large range, an asset that is a large factor in her achieving remarkable effects in temperament, and this she had ample opportunity to display in the varied scenes of the part. Without making comparisons it can be said that she is the best contralto who has sung in Nashua and with one or two exceptions she has no equal on the concert stage.—Nashua (N. H.) Telegraph, May 18, 1912.

Mildred Potter, contralto, as Siebel and Martha, sang with spirit. Her rendition of the "Flower Song" earned for her an ovation, and the manner in which she blended her voice with the others during the quartet in the third act added greatly to its success.—Providence (R. I.) Evening Bulletin, May 22, 1912.

Miss Potter surprised the audience with her beautiful contralto voice when she appeared and sang "Lieti Signor" from Meyerbeer's "Les Huguenots." It seemed to be the general opinion that she is one of the best contralto singers that has ever appeared before a Fitchburg audience. Her voice is one of wondrous beauty, rich in texture, with a very large range, an asset that is a large factor in her achieving success. Miss Potter as Amneris sang her part with a breadth and width of tone that was ravishing.—Fitchburg (Mass.) Daily News, May 23, 1912.

Miss Potter sang sturdily and honestly, giving strict attention to the score rather to the effect she was having upon her audience. She grew in favor with each number assigned to her, until at the last her dramatic ability was displayed at its best. In the duet with Mr. Cunningham she shone resplendently.—Springfield (Mass.) Union, May 22, 1912.

Schenck Cantata Pleases.

Elliott Schenck's cantata, "The Faint Little Heart," for women's voices and orchestra, was given a very enthusiastic reception at a recent performance in Newark, N. J., under the leadership of E. Boyd Sonack. This little work is growing in popularity each season, it having been performed by many of the leading women's clubs throughout the country.

"If Wishes Were Horses," for male voices, will be heard again shortly in New York.

Mme. JANE OSBORN-HANNAH Dramatic Soprano

Available for **CONCERTS** and **RECITALS**

October-January

Re-engaged with **CHICAGO OPERA CO., 1912-13**

THIRD Consecutive Season

Tour Now Booking. For Available Time and Terms, Address:

FRANK S. HANNAH, 226 Produce Exchange, NEW YORK CITY

Artists with the Redpath Musical Bureau.

The Redpath Musical Bureau, which has just recently announced the exclusive management of Francis MacMillen for 1913-14, Fannie Bloomfield Zeisler, Carolina White and Edmond Warnery for 1912-13, was organized in 1911 and incorporated during the present year. Harry P. Harrison is president and treasurer, W. V. Harrison is vice president, and Fred Pelham secretary and manager.

The organization of this bureau is one of the latest moves in the group of enterprises which are under the personal direction of Harry P. Harrison, whose work as an organizer, especially in the last eight years, has been felt throughout lyceum and Chautauqua circles and which is now beginning to be felt decidedly in the musical world.

In 1904, Harry P. Harrison, just out of college, began work as a Redpath Lyceum booking representative in his home State of Iowa. One year later found him in charge of the Redpath Bureau for the State of Ohio—the greatest lyceum State in the Union. In another year he brought about a working arrangement with the Central Lyceum Bureau by which the Central business was booked jointly with the Redpath in Ohio under his management.

Within a short space of three years from that date, H. P. Harrison turned over the business of the Ohio office to his brother, W. V. Harrison, and bought a large share of the stock in the Redpath Bureau of the entire country, became its treasurer and moved to Chicago. Only a short time thereafter, through his efforts, the Slayton Lyceum Bureau, one of the oldest and strongest bureaus of the West, was merged with the Redpath.

The business of the Redpath today is said to aggregate more than a million and a half annually. Mr. Harrison makes practically all the contracts with lyceum talent from New York to San Francisco, the Redpath list including such men of great national reputation as Dr. Harvey W. Wiley, Judge Ben Lindsey, Hon. Francis J. Heney, Hon. Champ Clark, Congressman Victor Murdock, Senator Frank J. Cannon, Judge Marcus A. Kavanagh, Maud Ballington Booth, Dr. Frank W. Gunsaulus and many others.

From two small office rooms, four years ago, the Chicago office of the bureau now occupies the entire sixth floor of the Cable Building, comprising twelve rooms. Offices of the bureau are also maintained at Boston, New York, Pittsburgh, Columbus, Ohio, Cedar Rapids, Kansas City, Denver, Seattle, San Francisco, and Chatham, Ont. Some of the offices in other States comprise a suite of six to eight rooms.

This year Mr. Harrison has inaugurated a chain of thirty-nine seven-day Chautauquas, extending from Tennessee up into Michigan, and has placed upon them some of the most famous men and women of the Lyceum and Chautauqua platform.

The Redpath Musical Bureau was inaugurated by Mr. Harrison in 1911, as heretofore stated, and at once began to come into prominence, securing during the first year the exclusive management of Charles W. Clark and other artists.

When Mr. Pelham came to the management of the Redpath Musical Bureau, during the forepart of the present year, the Central Lyceum Bureau of Chicago, previously managed by Mr. Pelham, was purchased by Mr. Harrison and merged with the Redpath.

Mr. Pelham is recognized as one of the leading musical managers in the Middle West. Before taking the management of the Central Lyceum Bureau, he was a musical manager, and in connection with his work as manager of the Central he has also managed the Pelham Musical Agency. Some of the greatest companies of noted artists which have ever traveled under Lyceum management have been brought together in companies under his direction.

Under Mr. Pelham's management there have also traveled the New York Symphony Orchestra, the Seventh Regiment Band, the New York Philharmonic Club, the

Boston Ladies' Symphony Orchestra, Maud Powell, Banda Rossa, Giuseppe Campanari, Josephine Jacoby, Riccardo Martin, Madame Marie Rappold and Bernice de Pasquali.

The Redpath Musical Bureau now occupies two rooms of the Redpath suite, on the sixth floor of the Cable Building, Chicago, one of which is a business office and the other a music room, equipped with a baby grand piano and the walls of which are covered with the personally autographed photographs of famous artists in the musical world.

Carolina White, a Boston girl, under the direction of the Redpath Musical Bureau, has enjoyed the applause of foreign audiences and has triumphed as well on the operatic stage of her own country. Possessing a perfect and an unusually pretty face, she has naturally essayed soprano roles in the new Italian and French operas. She has been honored by her manager, Andreas Dippel, with the creation of the two most important parts in two novelties given by



FRED PELHAM, Secretary and manager, Redpath Musical Bureau. HARRY P. HARRISON, President Redpath Musical Bureau.

the Chicago-Philadelphia Grand Opera Company; she has appeared in "The Jewels of the Madonna," she has essayed the role of Micaela, and won success in "The Girl of the Golden West," singing the part of Minnie. Next season Miss White will appear with the Chicago Grand Opera Company, besides appearing in concert under the management of the Redpath Musical Bureau of Chicago. The brilliant soprano is said to be as valuable a factor in the concert field as she is on the operatic stage.

Another valuable acquisition to the Redpath Musical Bureau is Fannie Bloomfield Zeisler, the foremost American pianist. She made her debut when ten years old and is a pupil of Ziehn and Carl Wolfsohn, of Chicago, and of Leschetizky, of Vienna. She was born in Bielitz, Austria, and married S. Zeisler in Chicago in 1885. Mrs. Zeisler, wherever she has appeared, has been proclaimed one of the foremost feminine pianists of the world.

Edmond Warnery, tenor, who has been engaged for a concert tour by the Redpath Musical Bureau, has appeared with the Chicago Grand Opera Company since the opening of that organization two years ago at the Auditorium Theater. He is a Frenchman and has sung in Europe in the principal theaters, including Covent Garden, London, where he created the role of Pelleas in Debussy's "Pelleas and Melisande." A personal friend of Debussy, M. Warnery has been coached by the master in his different roles and arias, in which he will be heard on his coming tour under the Redpath Musical Bureau. He was the first Pelleas in Chicago, appearing with Mary Garden as Melisande and, created also a role in "The Jewels of the Madonna" and "The Girl of the Golden West."

Bruno Steindel, still another Redpath Musical Bureau acquisition, has been for many years first cellist of the Theodore Thomas Orchestra, appearing also as soloist with the same organization. Mr. Steindel is also the head of

the trio which bears his name—a trio which is known from coast to coast as one of the most successful in America. Mr. Steindel will remain this year as first cellist of the Thomas Orchestra.

DETROIT MUSIC.

DETROIT, Mich., May 24, 1912.

Edwin Hughes, the pianist, who has for two years been head of the piano department of one of the local music schools, announces that beginning August 1, 1912, he will make his home in Munich, Germany. Mr. Hughes informs us that he has been the recipient of an offer to act as director of the piano department of Peabody Institute, but has definitely decided to make his home in Europe. His popularity with his pupils is manifested in the decision of several to follow him to Munich in order to continue their studies.

Stainer's cantata, "The Daughter of Jairus," was recently given by the choir of North Woodward Baptist Church under the direction of Abram Ray Tyler.

An evening of springtime music will be given at the Y. W. C. A. Hall tomorrow evening by Minnie G. Diedrich and pupils of her concert training class, assisted by Emma McDonald, cellist. The pretentious program arranged for the occasion is evidence of Miss Diedrich's conscientious endeavors with her pupils.

The Detroit Orchestral Association announces an expansion of its effort for next season. One extra concert will be added and interest will be greater by reason of the engagement of the Minneapolis and Philadelphia Orchestras, neither of which have ever appeared in Detroit. The remainder of the concerts will be given by the New York Philharmonic, New York Symphony, the Boston Symphony, and two concerts by the Theodore Thomas Orchestra.

Announcement of the Philharmonic Course to be presented by James E. Devoe next season, is also arousing great interest. Mr. Devoe will give a series of eight concerts, including Madame Schumann-Heink, Flonzaley Quartet, Alma Gluck, John McCormack, Mischa Elman,

Alice Nielsen, Josef Lhevinne, and Adeline Genée and company. The Philharmonic and Orchestral courses combine to give Detroit the nucleus for a splendid musical season.

Georges Pierkot, second violin of the Detroit String Quartet, sails from Montreal, June 1, for his home in Ostende.

The twenty-fifth annual meeting of the Michigan State Teachers' Association takes place in this city June 25, 26, 27 and 28. J. E. D.

Fargo Music Festival.

The spring music festival, under the auspices of the Fargo Conservatory, will take place on June 3 and 4 at Fargo, N. D. The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor; the Fargo-Moorhead Philharmonic Club of 100 voices; Giuseppe Campanari, baritone; Christine Miller, contralto, and other notable talent will appear.

The Conservatory announces a summer school, beginning June 17 and ending July 27. Instruction in all branches will be given under the direction of Bertrand Alan Orr, director and voice culture; Albert J. Stevens, violin and harmony; Helen von Phul, piano and music history; Ragnhild C. Larsen, public school music.

Connell at Bar Harbor.

Horatio Connell has been engaged by the Building of Arts Music Committee for a recital at Bar Harbor, Me., August 10. Mr. Connell will at the same time fill a number of private engagements in Bar Harbor.

BOSTON

'Phone 5554 B. B.,
84 Gainsboro Street,
Boston, Mass., May 25, 1912

With the exception of the Symphony Hall Pop concerts and occasional pupils' recitals, musical doings in this vicinity are practically at a standstill.

A lone straggler in this time of musical inertia was the concert given at Jordan Hall, May 20, by a chorus of forty mixed voices led by George W. Dudley and assisted by Grace Bonner Williams, soprano; Paul J. Smithson, tenor; Dr. G. R. Clark, bass; Karl J. Barleben, violinist, and Frank S. Adams, organist.

A particular lively week at the Pops brought the annual Harvard Night, May 20, and the bi-annual Tufts Night, May 21, when the students and friends of both institutions gathered in large numbers, making themselves much in evidence both by their contributions to the program and their unstinted approval of the numbers rendered by Conductor Strube and his men. More substantial musical fare came on "German Night," May 23, while on May 22 the following program was given:

March, Chanticleer	Strube
Overture, Der Freischütz	Weber
Valse Lyrique	Emery
Selection, Traviata	Verdi
Four movements from suite, Peer Gynt	Grieg
Reverie (Sundown)	Hopekirk
Selection, The Flying Dutchman	Wagner
Introduction to Act III, from The Jewels of the Madonna	Wolf-Ferrari
Overture, Zampa	Herold
Waltz, Les Patineurs	Waldteufel
Selection, The Fortune Teller	Herbert
March, Professor T.	H. Goldstein

Owing to the many requests from pupils who wish to continue their studies throughout the summer, Richard Platt will spend the heated season near Boston coming up to his Steinert Hall studio two or three times a week for lessons.

Followers of Harvard and Cornell gathered in large numbers at Jordan Hall, Wednesday evening, May 22, for the dual concert given by the glee and mandolin clubs of the two universities.

Many complimentary words have been heard by the writer regarding the lovely mezzo soprano voice of Pauline Orcutt, pupil of Priscilla White of this city. At a recent invitation recital given by Miss Orcutt at the studio of Clara Munger in the New Century Building, many in the audience, which comprised representative teachers and musicians as well as friends of the young singer, remarked on the unusually beautiful emotional quality of her voice, a rare gift, particularly in one of Miss Orcutt's years and one that makes an instantaneous appeal to every audience. With this is combined the splendid vocal principles incul-

cated by Miss White in all her pupils which makes a point of the conception and interpretative treatment of a song as well as the perfect tone production.

The last gathering this season of pupils of Charles Anthony, at his home in Somerville, took place May 17 when the enjoyable informal program given by the pupils was followed by the rendering of several selections by their teacher, and the whole concluded with a jolly social hour during which the pupils showed their epicurean talents by the prompt disposal of the tempting goodies thoughtfully provided by Mr. Anthony. Following are the names of the pupils who participated in the program: Misses Chandler, Bain, Spaulding, Edmonds, Sargent and Mr. Whitney.

Susan Brown, soprano, who has been studying with Anna Miller Wood for the past two years, has just been engaged, by the advice of Oscar Saenger, as head of the vocal department at Wesleyan Academy, Stanstead, Quebec, and as soloist in the Congregational Church of the same place. Two other pupils of Miss Wood, Claire Curtis and Evelyn Stuart, have been engaged for the Keith Circuit to sing Italian operatic songs and duets in connection with Signor Vanni and chorus singers from the Boston Opera Company.

Paul Jones Farnum, a young lad of twelve years, assisted by Helen Tracy and Carl Faelten, played the following program in Faelten Hall, Monday evening, May 20, under the auspices of the Faelten Pianoforte School:

Sonata No. 3, D major	Haydn
Humoreske	Grieg
By a Meadow Brook, op. 51	MacDowell
In Autumn, op. 51	MacDowell
The Owl	Templeton
Dance of the Gnomes	Whelpley
The Elf	Phillips
Waltz, G flat major	Chopin
Faelten System (transposition exercises)	Helen Tracy.

Allemande and Air Handel-Faelten
Adagio and allegro vivace from concerto, op. 45 Moscheles
Second piano, Carl Faelten.

A better example of modern piano training as applied to younger music students would be difficult to find. Master Farnum's playing was characterized by an air of assurance and an artistic finish commonly looked for only in professional pianists. He has evidently learned to listen to his own playing and to work toward well defined ideals. His performance Monday evening gives promise of exceptional success in the future.

Plans of Alwin Schroeder, the eminent cellist who resigned from the Boston Symphony Orchestra to devote more time to concert work, include a summer of rest at Sorrento, Me., where Mr. Schroeder and his family have spent several past seasons, with a few concert engagements

at neighboring Bar Harbor, to vary this period of rest. At the end of September, Mr. Schroeder starts on a six weeks' concert tour with Geraldine Farrar, under the direction of Charles A. Ellis, at the close of which he will be heard in many concerts in different parts of the country, both as a member of the Schroeder ensemble (in which the cellist's two talented daughters, Hedwig, pianist, and Elfriede, soprano, will be associated with him), and as a soloist in his own right.

BLANCHE FREEDMAN.

Recital at Albert Lea College.

The fourth in the series of historical recitals given by the school of music connected with Albert Lea College, at Albert Lea, Minn., took place Friday evening, May 17. The program was contributed by Margrethe Pettersen, pianist, assisted by Grace Undergraff-Bergen, soprano. The program was devoted to Schumann and Chopin, with the following numbers: "Etudes Symphonique," Schumann; novelette in E major, Schumann; "Bird as Prophet," Schumann; "Caprice Celebre," Paganini-Schumann; songs—"Widmung," Schumann; "Soldatenbraut," Schumann; "Marienwundern," Schumann; "Two Grenadiers," Schumann; prelude, G major, Chopin; prelude in E minor, Chopin; prelude in F major, Chopin; prelude in B flat minor, Chopin; nocturne in C minor, Chopin; valse in E minor, Chopin; "Harp" etude and "Revolutionary" etude, Chopin; scherzo in B minor, Chopin.

Music and Lecture Guild.

The attractive booklet of particulars explaining the work of the Music and Lecture Guild of New England and New York not alone invites attention through its artistic arrangement, but for the list of well known men of affairs who stand sponsor for the work. This guild, under the direction of A. C. Barrell, of 100 Boylston street, Boston, Mass., promises to fill a long felt need in musical managerial affairs by giving to the smaller towns younger and less well known artists for concerts and entertainments.

Oliver Ditson Company

150 Tremont Street - Boston
8-10-12 East 34th Street - New York

ELSON'S MUSIC DICTIONARY

By LOUIS C. ELSON

Professor of Theory of Music at the New England Conservatory of Music.

Includes every necessary word used in music with its pronunciation. A list of prominent foreign composers and artists with their chief works, the pronunciation of their names and the date of their births, etc. A short vocabulary of English musical terms with their Italian equivalents.

Price, Cloth, Postpaid, \$1.00

One of the best books of its kind ever published.
—Musical Courier.

ELSON'S POCKET MUSIC DICTIONARY
Price, Cloth, Postpaid 35c.

BOSTON NEW YORK

Priscilla WHITE Teacher of Singing
602 Pierce Building
BOSTON - MASS.

CLARA TIPPETT
TEACHER OF SINGING
312 Pierce Building - Boston, Mass.

HACKETT
Address, Symphony Chambers, Boston, Mass.

ARTHUR
Tenor

Charles ANTHONY PIANIST
STEINERT HALL, BOSTON

MARIE SUNDELIUS SOPRANO
DATES NOW BOOKING
Address: 1070 Boylston St., Boston

Mr. & Mrs. **HUBBARD** Vocal Instruction
Symphony Chambers - Boston

Mme. de BERG-LOFGREN
TEACHER of VOICE "Garcia Method."

Recital, Oratorio and Opera
Teacher of Bettina Freeman, with Quinlan Opera Co., England; Virginia Pierce and Howard White, formerly of the Boston Opera Co.; Anna Christensen, Catherine Brand, Recital; Ida Knapp, composer of "Children's Songs"; Eula Granberry; Frederick J. Bond.

Address 70 Westland Avenue, Boston

Tel. 3096 R-B-B

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management - Boston
407 Pierce Building

ELIZABETH CUNNINGHAM Soprano
Formerly Boston Opera Co.
Concert, Oratorio, Recital
Room 10, 177 Huntington Avenue - Boston

FOX-BUONAMICI SCHOOL OF PIANOFORTE PLAYING
Steinert Hall, Boston
Pupils may enter at any time

FELIX FOX Directors
CARLO BUONAMICI
SOPRANO
New York Studio—Saturday and Monday,
86 East 34th Street
Boston—Pierce Building
Management: Mrs. Paul Satorius,
1 West 34th Street, New York

MORAWSKI
Oratorio, Recital and Opera
Carnegie Hall, New York
344 Boylston Street, Boston, Mass.

FLETCHER MUSIC METHOD
THE ORIGINAL AND ONLY PATENTED MUSICAL KINDERGARTEN
AND SIMPLEX SYSTEM OF AMERICA AND EUROPE
EVELYN FLETCHER-COPP 31 YORK TERRACE, BROOKLINE, MASS.

N. WATERMAN BARITONE
Oratorio, Recital and Opera
Teacher of Singing
STUDIO: New Century Building 177 Huntington Avenue, Boston

BROOKLYN

BROOKLYN, May 27, 1912.

Another Brooklyn Institute audience assembled in Association Hall, Thursday evening, May 23, for the second annual concert and exhibition of the sight singing classes trained by Wilbur A. Luyster. This is called the "Thursday Night" class and among those who sat upon the platform assisting Mr. Luyster in the demonstrations were members who had received less than fifteen lessons. The tests included sight singing at random in any interval of the major third within the compass of two octaves, sight singing in two and three parts and the remainder of the educational features were as follows:

Staff notation naming and singing at sight from staff at random in position representing seven keys. (Class A and B.)

Staff notation naming and singing at random from staff in position representing all fifteen keys. (Class A.)

Naming and singing difficult syncopated time from staff at sight with divided beat. (Class A.)

Naming and singing exercises at sight from staff—same to be selected by the audience—one and two parts. (Class A and B.) Three part exercise sung at sight. (Class A.)

Ear training—class to think mentally all tones pointed to at random on chart and all be able to sing correctly the sound of the last note pointed to.

Exercise taken at random. Keynote only to be given. Class called upon to keep time and think the tones mentally, and sing whatever tone they are thinking of when called upon.

The members of class A were those who had nearly completed the term of thirty weekly lessons, while class B consisted of the beginners who have had only about half the term. Mr. Luyster proved himself to be a man with a mission. He has not only helped the Institute classes to get a good start in acquiring the rudiments of a musical education, but many church choir singers have been aided in their efforts to become more expert sight readers. The classes on the stage (all the women dressed in white) sang their exercises correctly, and what was quite as remarkable the tone quality was generally excellent.

After the exhibition by the sight singing class, members of the Schubert Choral Society, of which Mr. Luyster is the musical director, with Elizabeth Clark Branjon, soprano, and William A. Parson, pianist, united in a short concert program. The numbers were:

Daybreak	Gaul
Concert Number	MacDowell
To Spring	Gising
When	Busch
Gli Auguri d'Inferno	Mozart
A Spirit Song	Campbell-Tipton
Lotus Flower	Schumann
Chorus	
Mr. Parson	
Ladies' Voices	
Mrs. Branjon	
Chorus	

The sopranos of the Schubert Choral Society outnumber the contraltos nearly two to one and there seemed hardly enough tenors and basses to effect an ensemble, but Mr. Luyster adjusted his program so as to conceal in a measure the inequalities of the different voices. He is a leader deserving of support and may be the man to train up a great Brooklyn Institute chorus. The two choruses by the women's voices last Thursday were beautifully rendered. Mrs. Branjon's voice, a lovely lyric soprano with coloratura possibilities, charmed her hearers; the singer's rendition of the Mozart air was admirable and she sang the English song with good diction and sincerity of style. Mr. Parson, a pupil, by the way, of the New York College of Music, performed the MacDowell concert etude with brilliant technic and he followed with an encore, playing the Chopin study on the "Black Keys." Mrs. Branjon, too, added an extra song. Julia Ross assisted the chorus and the soprano by playing excellent accompaniments. In the large audience that came to hear the concert were Prof. Franklin W. Hooper, the director of the Brooklyn Institute, and Agnes E. Bowen, the faithful and able press representative of the Institute.

Advanced pupils of Carl H. Tollefsen, violinist, and Augusta Schnabel-Tollefsen, pianist, were presented by their teachers in a concert at Memorial Hall, Tuesday evening, May 21. The young talents of the night included Edna Rothwell, John Giugliano, Bertha Musau, Gladys Webster, Constance Raynor, Mabel Wolff, Anna Mitchell, Jeanette Hamilton, Anita Palmer and the Messrs. Wik, Simonson, Hager and Thompson.

Aida Hemmi, a young Brooklyn soprano who recently returned to her home from her studies in Leipzig with Marie Unger Haupt, made her debut with the Aborn English Opera Company last week in the title role of Verdi's opera, "Aida."

Carl Figue is proud of the achievements of his gifted pupil, Alois Pinney Clark, whose recital took place in the Pouch Gallery, Saturday evening, May 25. Laura Up-

perou Newton, soprano, a pupil of Katherine Noack-Figue, assisted the young pianist in the appended program:

Sonata (Waldstein)	Beethoven
Variations on a theme by Bach	Figue
Barcarolle in F minor	Rubinstein
Etude in A flat	Chopin
Etude in C sharp minor	Chopin
Etude in G flat	Chopin

Songs for soprano—	Miss Clark.
Echoes	Lois Pinney Clark
Daffydowndillies	Lois Pinney Clark
Spring	Tosti
Miss Newton.	

Waltz, Whippoorwill	Clark
Album Leaf	Figue
March of the Dwarfs	Grieg
Nocturne	Grieg
Scherzo	Grieg

Aria, One Fine Day (Madama Butterfly)	Puccini
Serenade to Juanita	Jouberty
Moment Musical	Moszkowski
Dreams of Love	Liszt
St. Francis Preaching to the Birds	Liszt
Scherzo	Brahms

Miss Clark.	
Miss Newton.	
Miss Clark.	
Miss Newton.	

A concert and dramatic reading at the Simpson M. E. Church, Thursday evening, May 9, netted a generous sum

THE FAMOUS FRENCH TENOR

EDMOND WARNERY

OF THE
COVENT GARDEN, LONDON, and
CHICAGO-PHILADELPHIA GRAND OPERA COMPANIES

Exclusive
Concert
Direction:
REDPATH MUSICAL BUREAU
HARRY P. HARRISON, President FRED PELHAM, Manager
Cable Building, Chicago

Management: **FRANCIS MACMILLEN**, Tour
United States and Canada Season 1913-14

for the good work accomplished by the Woman's Missionary Society of the parish. Those participating were: Harry Howe Whittaker, organist; Helen A. Davidson, soprano; Gertrude McCollum, contralto; Frank P. Balcom, tenor; R. B. McElvery, basso; Mrs. Philip Kunz and Jessie Brown Crommette, readers. Mr. Whittaker played the accompaniments for the singer. The recitations and readings by Mrs. Kunz, a talented Brooklyn artist, were among the features of the night. Mrs. Kunz read the "Bishop's Candlesticks," from Victor Hugo's wonderful romance, "Les Misérables"; "Aux Italiens," by Owen Meredith, and "The Story of the Faithful Soul," by Adelaide Proctor. Next season Mrs. Kunz will give some readings with musical accompaniments. The music for this interesting night at the Simpson Church included songs by Meyer-Helmund, Bartlett, Willeby, Teresa del Riego, H. Lane Wilson, Charles Gilbert Spross, R. Huntington Woodman, and an organ offertory in C minor by Batiste.

Carl Plays for Audience of 3,000.

William C. Carl played upon invitation of the City Council of Buffalo at the last free organ recital for the season in Convention Hall, Buffalo, on Sunday evening, May 19, before an audience of 3,000 persons. This was Carl's eighteenth performance upon the famous Pan-American organ, and his playing was received with great enthusiasm by the large audience. The critics were unanimous in their praise of his work.

While in Buffalo Mr. Carl was entertained at dinner at the "Teck" by Frances Helen Humphrey and Mary H. Howard, followed by a reception at the studio of Madame Humphrey. Sunday evening Mr. Carl was entertained at dinner by Mr. and Mrs. Wesley Ray Burroughs, after which he attended a musical service given in his honor at the Delaware Avenue Baptist Church, where Mr. Burroughs officiates as organist and musical director.

Following are some of the press comments:
Dr. Carl has been heard in this city on many previous occasions, but never have the powers which have lifted him to the recognized place of a master organist been more convincingly in evidence than

in yesterday's performance. The splendid technical achievements, the surety and authority, the admirable taste and the sincerity which sets first value on musical matters and places sensational display of virtuoso playing second, all were present in full measure in Dr. Carl's work. His popularity in Buffalo was attested by the very large audience in attendance and by the tribute of hearty applause and frequent recalls.—Buffalo Express.

The program was one of broad scope in which the classic and modern composers were effectively blended and which served to display Dr. Carl's brilliant musicianship.—Buffalo Courier.

Dr. Carl is an organist of exceptional attainments, and those who heard his playing marveled at his clear, finished technic, his highly artistic interpretations, and the sonority and delicacy of tone, praiseworthy points of his work.—Buffalo Times.

The program was one of broad scope in which modern and classic composers were effectively blended and which served to display Dr. Carl's brilliant musicianship. His popularity in Buffalo was tested by the unusual large crowd in attendance and by the hearty applause and frequent recalls.—Buffalo Enquirer.

Dr. Carl has been heard on numerous occasions, but at no time has his playing been more energetic than yesterday. He is a master organist and he knows how to produce wonderful results. He possesses a fine sense of proportion, infallible technic and a wealth of tonal colorings that are all his own. One admires in his playing not only the security, but the evident surety of the conception. He is an organist with ideals.—Buffalo Commercial.

On his return to New York, Carl played at the reception tendered the Japanese Ambassador and the Vicomtesse Chinda at the Waldorf-Astoria, by General and Mrs. Stewart L. Woodford. Nine hundred guests were invited and the organ in the large ballroom was played by Mr. Carl.

Next week Carl goes West for a tour of organ concerts, and his engagements will keep him busy up to June 28, when he is booked to inaugurate a new organ in Bloomfield, N. J. Mr. Carl will sail for Europe July 2 to be absent until the latter part of September.

Adele Krüger Press Notices.

Adele Krüger has come back to New York quite enthusiastic over her reception in Mobile, Ala., where she sang at three concerts during the saengerfest in that city, May 20 and 21. One of the bands serenaded the fair singer at her hotel, and during the days of the festival she received many other attentions, all testifying to the admiration of the people for her singing and her charming womanhood.

Some press notices of Madame Krüger's concerts this spring in the East and West follow:

Adele Krueger is listed among the younger concert singers. She has charm of manner and a stage presence that suggests—because, perhaps, there is some physical likeness—what Marion Weid was before she deserted concert work for opera. And this is indeed complimentary to Madame Krueger; her songs, English and German, were well differentiated and they made up a very worthy bouquet. She has interpretative gift, for her first group was of varied suggestion and she has power and range also; her best and most persuasive work is in the work, delicate degrees of force, for used carefully, her voice has lovely colors; her German is beautiful. The subdued part of the Bach-Gounod "Ave Maria" was certainly beguiling and she took it with a very churchly tempo and reverent feeling.—Wilkes-Barre (Pa.) Morning Record, May 5, 1912.

Adele Krueger has a light soprano voice, which was most attractive in the trios and quartets of the soloists.—Milwaukee Journal, April 16, 1912.

The soloists blended into an efficient cantata quartet in the five ensemble episodes and also enthused their audience with their several solos in a lesser degree.—Milwaukee Free Press, April 16, 1912.

In the ensemble numbers with the other solo members, Adele Krueger was of equal value. Mrs. Krueger's voice is penetrating with pure and lyric quality of tone, notwithstanding the composer expected much of the singer in the upper register.—Milwaukee Evening Wisconsin, April 16, 1912.

In Adele Krueger we became acquainted with an artist who possesses a voice, even if not too large, but especially in the upper register of wonderful attractive and sweet color.—Milwaukee Germania, April 16, 1912 (translation).

Adele Krueger possesses a sympathetic and expressive voice.—Milwaukee Herald, April 16, 1912.

Adele Krueger gave a vocal recital at the Mary Baldwin Seminary last night, which was one of the greatest musical treats for years. Possessed of an extraordinary voice, which she knows wonderfully well how to use, the fair singer rendered number after number that fairly enthralled a most critical audience.

The program was quite diversified and allowed the artist full opportunity for the exercise of her talents. Classical selections were rendered in a manner seldom surpassed here, while her lighter numbers were sung in equally faultless style.—The Staunton (Va.) Dispatch-News, Friday, April 19, 1912.

Adele Krueger sang brilliantly and with dramatic feeling.—Staten Island Post, April 28, 1912.

Although Adele Krueger is one of the younger singers, she has a brilliant future before her. She rendered songs in both German and English and in each did admirably well. Her range is broad and her stage appearance handsome. Last night's attraction constitutes one of the best musical performances of the season.—Evening News, Wilkes-Barre, Pa., May 2, 1912.

GREATER NEW YORK

New York, May 27, 1912.

A. Agnes Chopourian, dramatic soprano; Norma Smith, soprano; Carl M. Stone, baritone; Puzant Gabriel, bass, and Mrs. W. B. Flynn, accompanist, were associated in a concert given May 23 under the auspices of the Armenian General Progressive Association, at the French Y. M. C. A. It was interesting and somewhat out of the ordinary. The first half of the program was devoted to Armenian folk-songs and hymns, preceded by a short explanatory address by Dr. Gabriel. There is seriousness and dignity in the Armenian music, even in the popular dancing song, "Im Chinarei Yare." Especially beautiful were the "Hair Mer" (The Lord's Prayer) and the Armenian Lullaby, the latter a solo sung by Miss Chopourian with much expression and good-taste. The second part consisted of the more familiar music of modern nations. "Per Valli," a duet by Blangini, was sung by Misses Chopourian and Smith with much spirit and dash. Miss Smith has a big range of voice and her tones are warm and sweet. Miss Chopourian always sings with fine feeling, and her voice has richness and strength allied with distinct enunciation. Mr. Gabriel's strong, mellow bass voice and very clear enunciation were heard with pleasure in Huhn's "Invictus" and again in the duet, "The Crucifix," sung with Miss Chopourian. She gave the very beautiful aria "Plus Grand" from "Queen of Sheba" with splendid dramatic fervor. The program concluded with two well rendered songs by Mr. Stone, and a duet from "Norma" by Misses Chopourian and Smith.

Jessie Marshall, the soprano, is one of the numerous artist-pupils of Louis Arthur Russell, head of the Metropolitan Schools of Musical Art, Carnegie Hall, New York, and Music Hall, Newark. Her's was the last recital given in the Russell annual spring series, Carnegie Hall, May 24. The program consisted of works by Brahms, Schumann, von Fielitz and Schubert, concluding with songs of the neo-romantic school, and favorite songs, old and new. Despite the stormy evening there was a good audience on hand, and Mrs. Marshall had her usual success. She is fast becoming known as a singer with splendid control over the English language, as well as for musicianship; her voice makes her capable of doing a great variety of work, as the program of May 24 showed. Alma Holm, pianist, is another of the Russell pupils, whose recital at Wissner Hall, Newark, May 22 (assisted by Samuel Craig, tenor), proved her a very able pianist. She played works ranging from Handel to Chabrier and Reger, closing with the Rhapsodie in B minor by Brahms. Two coming recitals in the Russell course include a recital June 6 at the Second Presbyterian Church, Elizabeth, N. J., and one by Ethel Pursel and Louise Schwer, pianists, at Wissner Hall, Newark, June 12. Following these there will be two chamber music recitals and two Summer Night Concerts.

Madame Maigille-Eneya, the vocal teacher from Philadelphia, visited New York, and while here made plans for her pupil, Elsa Norton, to sing for several critics before Miss Norton sails for Europe early next month.

Moritz E. Schwarz conducts the Jersey City Symphony Club, an organization of tip-top amateurs who gave a concert May 20 at Lauter Hall. A short program was exceedingly well carried out. The audience did not know what they liked best of the following pieces: "Maritana Overture," "La Reine Symphony," a fantasia on "Faust," Dvorák's "Humoresque" and "Serenade." There was precision, expression, good rhythm, all so well taken care of by the players that the entire performance was a success. Minnie Strohmeier, a young soprano, sang Bradsky's "Thou Art Mine" and Thomas' "O Vision Entrancing"; Anton Braeutigam played Beethoven's "Fantasia on Alpine Themes," a flute solo abounding in sparkling passages. May 27 Mr. Schwarz conducted the combined players of his Symphony Club and Boys' Orchestra of the Jersey City High School at a concert given as the opening event of a week's festivities. Wednesday, May 29, Mr. Schwarz plays at Trinity Church, at 3.30 o'clock. This will be the last time these recitals will occur at that hour, as hereafter they are set for 12.30 noon, every Wednesday.

Pupils of Mary Wagner Gilbert gave a recital at her studio, 826 Carnegie Hall, May 23, playing the following program: "Pierrette," Chaminade; "Witches' Dance," MacDowell; "Evening Star," Wagner; "Hungarian Rhapsodie" No. 6, Liszt; Luella Gear. "Waltz," op. 34, No. 2, Chopin; "Waltz," op. 64, No. 7, Chopin; "Nocturne," No. 3, Chopin; "Papillons," Schumann; "Tannhäuser March," Wagner; Liszt, Lulu Adler. The audience was delighted with the beautiful touch, artistic performance, and remarkable

memory displayed by these young pianists. Each was recalled twice. Luella Gear played as encores "Wedding Day," Grieg; "The Brook," Lack. Lulu Adler played as encores "Waltz," op. 64, No. 1, Chopin; "Turkish March," Rubinstein.

Hallett Gilberté, the American composer and tenor, is just closing one of the most successful seasons he has ever had, having filled over a hundred engagements since his opening recital in New York City last November. Mr. Gilberté has been making a feature of recitals of his own songs in leading cities of the following States: Maine, Vermont, New Hampshire, Rhode Island, Massachusetts, Connecticut, New York, Pennsylvania, Ohio and Delaware, many re-engagements being his good fortune. At Pittsburgh, where he gave a recital of his own compositions the early part of the season, he returned three times, his last appearance being with Jeanne Jomelli, upon the occasion of her introducing his new song cycle, "The Seasons." He composed this specially for her, and she sang it with such tremendous success that it was made a feature of her recitals in New York, Chicago and elsewhere, with Mr. Gilberté at the piano. The Carl Fisher Publishing Company are getting out four new songs of this popular composer, namely: "Two Roses," "Forever and a Day," "A Maiden's Yea and Nay," and the dramatic setting of Browning's "Ah, Love But a Day," which will



Sym.: What do you think of Strauss' last composition?
Phony: I didn't know it had been written.

be found on the programs of the following well known artists: Jeanne Jomelli, Osborn-Hannah, Leonora Sparkes, Anna Case, Sibyl Sammis-MacDermid, Charlotte Guyer-George, Nevada van der Veer, Mary Adele Case, Beatrice Fine, Ogden-Crane, Frederick Gunther, Vivian Holt, Julia Hume, Minna Kauffmann, David Bispham, Cecil Fanning, Alexander Heinemann, Frederick Gunther, Allen Hinckley, Leon Rice, Reed Miller, Paul Althouse, Franklyn Riker, Claude Warford.

Mr. Gilberté opens his summer home, Melody Manse, on Penobscot Bay, Maine, the first of June.

Christiaan Kriens' violin pupil, Caroline Powers, a young girl of much talent, who has worked hard to attain technical and musical proficiency (they are not identical), was heard in a recital with Georgia S. Jones, pianist, at Hotel Plaza May 24, Francis Rogers lending variety to the instrumental program by singing two groups of songs. Miss Powers played the Ries "Adagio," in B flat; Paganini "Perpetuum"; Kriens' "Sons du Soir," from "En Hollande," and "Vilanelle," a suite of pieces originally for grand orchestra, and Wieniawski's "Faust Fantasia." Miss Powers' self-possession and perfect aplomb are unusual characteristics, and if they are founded on the knowledge that she plays exceedingly well, they are perfectly justified. She has quite a professional manner, and played the standard excerpts named with pure tone and perfect taste; especially enjoyable were the two Kriens pieces. Miss Jones plays with poetic touch, pleasing, especially in Liszt's "Gondoliera." Mr. Rogers is Bispham-like in his earnest attitude, his clean cut enunciation, his artistic finish; nothing more refined, suave, and artistically satisfying than his singing of Reichardt's "Time of Roses" has been heard this season. Mr. Kriens provided expert piano accompaniments, and as her teacher shared in the congratulations poured on Miss Powers; she and Miss Jones are students at Miss Mason's School, Tarrytown. An audience of quality heard the music, many well known musical people being among the listeners.

Elizabeth Kelson Patterson, soprano, and Beatrice Pinkney-Jones, pianist, gave a program of vocal and instru-

mental music May 26 at the residence of Helen M. Marsh, Bellerose, L. I., Lucy Randolph Cautley giving a talk on "Art." Bellerose has an attractive colony of congenial musical people, who greatly enjoyed the program given by Miss Patterson. She sang songs by Ricci, Durante, Schumann, Franz, Rubinstein, Homer and Hoberg.

Mrs. Ernest K. Coulter is director of the Mizpah Choral Club, which gave a concert at Mizpah Chapel, West Fifty-seventh street, May 21, at which Amy Whaley, soprano, and Max Jacobs, violinist, assisted. The club sang modern choral music very well, the most ambitious number being Rossini's "Inflammatus." Flowers were presented Mrs. Coulter in an intermission, expressing the appreciation of the club, and Max Jacobs' solos were a feature of the affair. He played Rubinstein's "Romance," and "Polonaise in D," by Wierziawski; Kreisler's "Chanson and Pavane," and Zarzycki's "Mazurka," beside encores from a delighted audience.

Helen Waldo has issued a handsome booklet, "Child Life in Song, the Story of a Voice With a Mission." It contains handsome cuts of herself, also in child costume, with subdivisions of pages naming the "Mother Songs," "Humor," and "Ballads of Shakespeare." Brief press remarks echo what was said of her on her recent tour, which extended to the Pacific Coast and return.

E. Presson Miller, Carnegie Hall, needs no introduction to readers of THE MUSICAL COURIER, for he has attained eminence as a teacher of vocal music, consequent on many years of good work done in the metropolis. He announces that he will remain in New York this summer, to teach all who desire to study with him, in large and airy studios, comfortable in the warmest weather. Presson Miller is one of the best known of the New York vocal teachers, and his ability to teach has long been demonstrated by the great success of his pupils, who are prominent in opera, concert and church work. Many of the directors and teachers of singing in the best known colleges and schools throughout the country owe their successful efforts partly or entirely to Mr. Miller's thorough training. All branches of singing are taught, from voice placing to finish and repertoire for concert and opera. His long experience, and periods of study with the best masters of this country and abroad, have placed him in the front rank of American teachers. Mr. Miller will conduct a critic class free to all those who study privately. This class will meet once a week and pupils will sing for each other, and be criticised for voice, tone production, diction, and interpretation. Musicales will be given and opportunity provided for appearance in public. All communications will be answered in a personal letter by Mr. Miller. Pupils may enter at any time.

The Grand Conservatory of Music, Beatrice Eberhard, president, makes known that the institution will have the usual summer course of six weeks, beginning June 24. It will consist of four half hour or two hour vocal or instrumental lessons weekly, with harmony, nomenclature, rudiments of music, etc., included. This course is especially for the benefit of out of town students and teachers.

Hastings-on-Hudson has a choral society of one hundred singers, conducted by Will R. Reeves, of Yonkers. May 15 they gave a concert with Margaret Harrison, soprano, and William Simmons, baritone, soloists, singing Bruch's "Fair Ellen" as the principal choral number. The Hastings News of May 17 devotes over a column of praise to the concert. The officers of the society are: W. R. Williams, president; John Ruddiman, vice-president; M. C. Miller, secretary-treasurer; Mrs. C. D. Hanford, librarian; F. H. Charles, Mrs. William T. Gould, Rev. E. W. Thompson, Mrs. F. G. Zinsser, Frank Zittel.

Julia Hume, a prima donna with the Aborn Grand Opera Company, previously with Hammerstein during his three years of grand opera in New York, sang operatic arias and a group of ballads at the 300d dinner of the Hungry Club last Saturday night. Virginia Powell, an attractive young girl, was heard in some original piano-logues, which showed her to possess musically talent. June 15 the club will celebrate its seventh birthday, when many celebrities, including distinguished musicians, will be present. The Hungry Club was organized for the purpose of bringing together at a weekly reunion those who chanced to be in New York during the summer, and such has been its extraordinary success that many who are out of town for the season make a special journey to attend its meetings.

Harry Anderton, a pupil of Edward Morris Bowman, will give a recital in the Art Room of Steinway Hall, Saturday afternoon, June 8. His program includes the prelude and fugue in E minor; the Beethoven sonata in C sharp minor, op. 27, No. 2; "The Eagle," "The

Witches' Dance" and polonaise in E minor by MacDowell; "Des Abends," by Schumann; "The Magic Fire" music from "Die Walküre," Wagner-Brassin; theme and variations in A major by Paderewski, and Liszt's second rhapsody.

Edouarde at Woodside Park.

Carl Edouarde is playing his fifth consecutive summer engagement at Woodside Park, Philadelphia, where he is a great favorite and where his band is administering musical tonic to thousands twice daily. Philadelphians have the reputation of being endowed with a greater tendency for slowness than those of other cities, but in some matters they are quite as rapid as any. When the subject is baseball, or parks, or clean streets, or orderliness, or common sense, they do not have to concede any odds.

Last Saturday the writer took a flying trip to the City of Brotherly Love for the purpose of ascertaining the precise status of Edouarde and his band so as to confirm, if possible, to the reports received concerning the high attainments of this organization. The general excellent impression received during the journey from the depot to the park put him in a happy frame of mind, so that when he arrived at the band stand, after a delightful ride through Fairmount Park arrayed in glorious spring garments, he was in proper condition to listen and to observe. The myriads of happy children, the delicate fragrance of freshly cut grass, the radiant countenances of the joyful half-holiday throng, the quiet demeanor of the crowds and the general peaceful aspect of all were factors conducive to keenness and alertness of the mental faculties.

One's powers of critical discernment could hardly be more sensitive than under such propitious circumstances, so that it is not surprising that the writer found himself in an environment wholly refreshing and invigorating. To the reviewer who has passed through a very strenuous and trying season, such an outing was an event long to be remembered. The open auditorium is situated upon an eminence surrounded by trees, flowers, plants, fountains, lakes, playgrounds and places of innocent amusement of multitudinous variety. As the writer arrived some time before the hour for the afternoon concert he went direct to the private sanctum of Mr. Edouarde and enjoyed a half hour chat with that distinguished personage.

Carl Edouarde commands attention even at a distance, but when one is privileged to have his friendship the magnitude of his talent and the fine quality of his personality ever unfold in a fascinating and astonishing manner. He is a man just crossing the threshold of his prime. Thirty-six years old, physically and mentally strong, well schooled, of long experience, a sound musician and a student, he is the personification of what one would expect of a man in his position. He is an observer of conditions and possesses a natural magnetism that draws and holds. He understands his business so well that there is no possible chance for dissatisfaction with those who engage him or those who play under him or those who hear him. He wins because he impresses all with his ability, honesty and sincerity. There is not the faintest vestige of insincerity or charlatanism in him or in his work.

But, to the band. Edouarde has assembled this year a band, individually and collectively, that will stand comparison with any. That is a broad statement, but it will stand the test. Any fair minded, unbiased, capable judge could form no other opinion. The members of this band have been engaged with a view to their ability. Edouarde has allowed nothing to interfere with his object, which was to collect the most proficient musicians possible, several of whom he has had his eye upon for years. There is Carl Schumann (horn), Fred van Amburg (clarinet), Marcel Tabuteau (oboe), Richard McCann (cornet), and the Helleberg brothers (tubas)—men of that stripe. Moreover, Edouarde does not place his men promiscuously but, like the astute baseball manager, hires the best available player for each particular position. Each man plays the part with which he has long been familiar, consequently there is an ensemble of smoothness, technical clarity and tonal beauty which is quite exceptional. There is a noticeable absence of everything that could offend the most critical. There are no slips for carelessness is an inexcusable offense. They play with a surety, a dash and a spirit that is almost intoxicating.

The programs, selected from a repertory of some 5,000, are fashioned so as to please everybody, the remarkable part of it all being that everybody is pleased. No matter whether the band plays classic, modern, operatic, dance, light or popular music, the result is the same. Each class is delivered so well, with such finish and precision, with such captivating nuance and rhythm that musicians applaud ragtime and children applaud Wagner. That is evidence which cannot be idly set aside. These thirty-six men demonstrate that it is possible for three dozen experts to produce a volume of tone equal to a less capable body of fifty. At the same time the music is invested with a brilliancy and a verve that is irresistible. The repertory is not only immense but many of the pieces are rendered

NORDICA ALDA HALLOCK BISPHAM

Mme. LILLIAN NORDICA
Assisted by
WILLIAM MORSE RUMMEL, Violinist
ROMAYNE SIMMONS, Pianist

Mme. FRANCES ALDA
PRIMA DONNA SOPRANO
Metropolitan Opera Co.
ANDRE BENOIST, Pianist

Mme. MARY HALLOCK
A Pianiste of Power, Poetry
and Personality

DAVID BISPHAM
BARIOTONE
Assisted by
HARRY W. GILBERT, Pianist

Exclusive Management: FREDERIC SHIPMAN, 3535 Flournoy Street, Chicago

by no other band for the reason that they are not purchasable, a large number being in manuscript, Edouarde himself having arranged some of the old operas as well as many orchestral numbers which have never before appeared on band concert programs. An interesting and judicious innovation at these concerts is the intermission of one hour between the first and second parts, which enables both players and audience to participate in a pleasant excursion about the grounds. The official records show that 71,000 persons passed into the park on Sunday, May 19. No better proof of popularity than that is needed.

In addition to its own soloists the band has the assistance of a vocal quartet which furnishes a pleasant contrast. After the concert Edouarde had the accompanying photograph taken especially for THE MUSICAL COURIER, and at the dinner following in a charming spot overlooking one



CARL EDOUARDE.

of the most picturesque portions of the park, expressed his confidence in the ability of his band to fulfill the expectations of the Asbury Park Commissioners, who have engaged it for the summer season, beginning June 29. There is no question about this band being able to fill most acceptably the place vacated by Pryor. With all due respect to Pryor, the patrons of the Arcade concerts may entertain no misgivings on that point. Edouarde wins friends easily and gives as many encores as the audiences desire. He is broad minded and free of petty jealousies. His aim is to please and he bends every effort to the attainment of that end. There will be some new features at the Arcade this summer. Edouarde is arranging to have a number of famous soloists and singers appear and it is also rumored that there will be some special composers' nights. Certainly Asbury Park is to be congratulated and that the engagement will prove a wise one is assured.

Bauer Making a Booking Tour.

Making Hartford (Conn.) his first stop, Theodore H. Bauer, representing the Boston Opera Company, left May 27 for a booking tour, which will take him to western Canada, whence he will return via the Middle West, where there will be a number of stopovers in the various cities, owing to the active concert demand for Henry Russell's artists throughout that section of the country.

MUSIC IN RICHMOND.

1018 West Grace Street,
Phone, Monroe 2164.
RICHMOND, Va., May 25, 1912.

It was a very musical gathering that greeted John Powell on Monday afternoon in his annual recital before the members of the Woman's Club; judging from the highest artistic standard, it was a master's program given in a masterly way. Following his great success on this occasion, Mr. Powell has consented to give another recital at the City Auditorium, so that all music lovers might have the pleasure of hearing him in concert before his return to London. This concert will take place on May 31. The program of the Woman's Club recital follows: Sonata in F major, Mozart; "Forest Scenes," Schumann; "Gnomesreigen," Liszt; "Mazeppa," Liszt; "March," Schubert-Liszt; "Variations Symphoniques," Franck. Myrtle S. Redford assisted at the second piano in the Franck "Variations."

The Ashland Choral Club, under the direction of R. C. Sainsbury, of Richmond, presented Stainer's "Crucifixion" in Ashland on May 16. The well balanced and spirited singing of this chorus, just now completing its first season, gives promise of success in the future under Mr. Sainsbury's able baton. The solo parts were beautifully sung by Lynn Tucker, Austin Martenstein and Clifford Walker, local singers from Richmond.

The last musicale of the season at the Woman's Club was given by Bula Ray Shull, contralto, Virginia Roper, accompanist, both of Norfolk, and Maria Lee Goodwin, pianist of Ashland. Miss Shull opened the program with the song cycle of Schumann, "Frauen Liebe und Leben," her voice, a rich contralto, being admirably suited to this composition. For her lighter selections, Miss Shull rendered several numbers by Chadwick. In response to an encore, she also gave the charming "Rose" song, composed by Miss Roper, who played delightful accompaniments for the singer. Miss Goodwin played the first movement of the sonata in B flat minor of Chopin and scored a success. Being much in the public eye at present, Miss Goodwin's work of this, her first year in Richmond, has brought quick recognition of her undoubted abilities.

A violin recital given by pupils of Annie Louise Reinhardt, May 27, included numbers by Saint-Saëns, Vieuxtemps, Wieniawski, Papin and Gounod.

Ascension Day was observed by the organist, B. J. Potter, and members of the choir of Monumental Church with a program that included Gounod's "Redemption" and two organ solos, "Song of Victory," by Lemaire, and "Hallelujah Chorus," from Handel's "Messiah," played by Mr. Potter.

O. H. Winters, baritone, who was heard recently at a private musicale, delighted his audience with his splendid voice and scholarly interpretations. Mr. Winters is a thoroughly well equipped musician. Miss Brown played sympathetic accompaniments.

The sixth and last concert given by the Philharmonic Orchestra took place May 23 at the City Auditorium. The program, under the direction of W. H. Baker, gave great pleasure to the large audience present. The soloists on this occasion were Elda Fleet, soprano; Norman Call, baritone, and Anita Kirkwood, pianist. The object of this organization is to place good music within the reach of all, the price of tickets being nominal. That this enterprise has earned a well merited success is proved by the fact that after five years of existence it is stronger and better than ever before.

FLORENCE DILLARD HEQUEMBOURG.

Jane Osborn-Hannah, Noted Wagnerian Soprano.

From time immemorial there has been waging a war between idealism and reality. Most individuals are divided into two groups, one dwelling in the land of dreams, the other plunging headlong toward an abyss. There are those who are still searching for fountains of youth, pondering over the phantom of transmuting metals into gold, endeavoring to find a solution of perpetual motion, hunting for the key that will open all locks and looking for the pot of gold at the foot of the rainbow, thereby vexing their souls in an attempt to achieve the impossible. There are others who are afflicted with the speed mania, the get-there-quick idea, but unguided rapidly is not conducive either to accuracy or surety. The microbe of recklessness, the mad spirit of impatience and the eschewal of carefulness for chance and extravagant reform for wise conservatism, have driven such persons to destruction also.

There is a safe medium. One does not have to be a standpatter who is incapable of movement or a progressive who cannot stop. There are those who see facts and avoid visions. In no department of art is this middle ground more necessary than in singing, which must be founded upon a rock. The progress to success must be slow and sure, guided by reason, intelligence, perseverance, assurance, industry, and, above all, natural ability. The road to operatic fame is rough, travel-stained, strewn with failures and disappointments, visionaries, dreamers, speeders and incompetents. It is a sad mental picture. But there is a bright and luminous section of that road—the center. It is long, straight and hard. Upon it have traveled many, but they are those who, possessed of the knowledge that success means keeping one's eyes open, one's face in the direction of the goal, one's ears closed to the enticements of sirens, are ever plodding along buoyant with hope and determination.

Such a traveler has been Jane Osborn-Hannah, whose artistic career has been reared upon a substantial artistic foundation, and the story of whose progress along the road of art reads like a romance. Biographical details, as a rule, are interesting only as obituaries, but once in a while some are of so unusual a character as to render them not only interesting but instructive, and, moreover, are useful and beneficial to those who, having set foot upon the road, may be in need of encouragement. No one can read the following facts regarding the remarkable rise into operatic prominence of Jane Osborn-Hannah without experiencing a thrill of admiration.

Madame Osborn-Hannah's operatic career may be said to have begun in 1903 when, after a most successful career on the concert stage and on persuasion of those who had observed her work, she decided to take up the study of opera with a view to appearing on the operatic stage. Therefore she went to Berlin and placed herself under Rosa Sucher, with whom she prepared all the Wagner soprano roles with the exception of the two Brünnhildes and Isolde, although subsequently she did prepare the "Siegfried" Brünnhilde for a special performance. After one year of work she sang for a manager who was so impressed with her ability that he had her sing for Arthur Nikisch, then director of the Leipzig Opera, who, without ever hearing her in opera, invited her to appear as guest. So great was her success as Elizabeth that she was engaged for three years. This happened on the morning following the performance, a most unusual occurrence. At the termination of her engagement she received a tremendous ovation after her magnificent interpretation of "Madama Butterfly," which she sang in German. During her three years in Leipzig she mastered about twenty roles and had the distinction of appearing as soloist at four Gewandhaus concerts conducted by Nikisch and was chosen by him for the first performance in Leipzig of Liszt's "Heilige Elizabeth."

Madame Osborn-Hannah has appeared as guest at Covent Garden, London, where she appeared three times before the king and queen; at Berlin, Dresden and many other music centers of Germany. She relates an amusing anecdote concerning an appearance in Berlin. It appears that on the morning of a royal performance of "The Flying Dutchman" the soprano was suddenly taken ill and Madame Osborn-Hannah summoned to the rescue. There was no time for a rehearsal, but Richard Strauss, the con-

ductor, conferred with her as to details and informed her that there would be no cuts in the part and that it was his custom to employ rather accelerated tempi. Everything went well until the end of the second act when Dr. Strauss' tempo became so rapid as to throw the baritone and bass completely off their balance, leaving the soprano to finish the trio alone. At the conclusion of the opera Madame Osborn-Hannah was congratulated by Dr. Strauss upon her achievement.

It was in 1909 that Andreas Dippel, then administrative manager of the Metropolitan Opera House, New York, heard her and immediately engaged her for Wagnerian parts. When he became director of the Chicago-Philadelphia Opera he took Madame Osborn-Hannah with him as leading Wagner soprano. During her two seasons with this company she has won unqualified success not only in Wagner, but in Italian opera, which roles she had to re-



Photo by William Way, Richmond Hill, N. Y.
JANE OSBORN-HANNAH.

learn in the original language, having sung them previously in German. Contrary to her usual custom she will spend the summer, this year, in America, being the first time in ten years that she has not gone abroad during the season's interludium. She will devote herself to the preparation of some new roles and expects to engage in a concert tour prior to the opening of the German opera in January, when Mr. Dippel will inaugurate his Wagnerian season. Madame Osborn-Hannah will also go with the opera company on the spring tour, which will extend as far as California.

Madame Osborn-Hannah, in conversing with a MUSICAL COURIER representative who called upon her at her apartments in Graham Court, New York, said that she preferred Nikisch and Campanini as conductors inasmuch as they favored the singers at performances, although they are strict at rehearsals, where they compel singers to follow them, and expressed her satisfaction at having been able to present her work in the musical centers of America as well as in Europe. Madame Osborn-Hannah is not only a splendid artist, but a delightful hostess. In her tastefully furnished home one finds an atmosphere of culture and refinement. Not the least interesting features of that home are a large number of autographed photographs of eminent singers and musicians and a remarkable poodle

who shows a decided tendency for vocalism, although his accomplishments in that direction have not as yet been developed to an extent that would permit him appearing on the stage. In case of emergency, however, he would no doubt satisfactorily fill the part of the dog in "The Curious Women."

The domestic life of Madame Osborn-Hannah centers itself upon a charming young daughter, and her husband, who superintends most of the managerial and business details connected with her work. This artist is an example of what may be achieved by preserving a steady and true course toward the realization of an ambition unhampered by hurry, inexperience or unpreparedness. She has won her success through merit and deserves the high position she has attained. She is a credit to America and to the world of music in general.

Prentner Pupils' Musicales in Vienna.

One of the most interesting events in the Viennese musical world to Americans, during the season, was the recital given by Fräulein Prentner and her pupils on May 3. For years, Prentner has been Leschetizky's vorbereiter, but last September she opened an independent school of her own and has had a splendid following. Her villa is situated in the loveliest part of the city, looking out over a chain of wooded hills and the beautiful blue Danube River. It was here that the musicale was given. The guests were seated in the large salon and a few small surrounding rooms. The program opened with a rendition of the Schumann concerto played by Helen Kozitschet, Fräulein Prentner being at the second piano. Next came a group of small pieces by American girls, Isabelle Parry, of Indianapolis, Ind., playing first. Her numbers were "Meeres Stille," Schubert-Liszt, and an intermezzo by Brahms; Anna Dall, of Seattle, Wash., gave "Oisillion" and "Alla Minuetto," by Grieg, and Nora Minameyer, of Dresden, "Aquarellen," by Gade. Two Polish youths, proteges of Paderewski, played with musical feeling and gave promise of great things in the future. Nikolas Staetch, of Belgrade, played a largo by Beethoven, and Herr von Tymieniecki, of Warsaw, three Chopin preludes. Janet Williams, of New York, played the Liszt Hungarian fantasia for two pianos, assisted by her teacher. Ruth Sheafe, of Seattle, played the Chopin berceuse. Amelia Golblatt, of Lemberg, and Frau Herzl, of Vienna, played several numbers.

The last group, "The Brook," MacDowell, valse and march and "Orientale," by Rubinstein, was played by Helen Pugh, of Ohio. The climax was the Prentner concerto in F minor, played by the composer, Fräulein Prentner. Fräulein Prentner is an artist of high rank, although for several years she has not played much in public. The phenomenal rendition of this number was a great pleasure to all the guests. It is really for the concert hall and not the parlor. Prentner was then presented with a laurel wreath by the class, on the ribbon of which was inscribed the names of the participants. From now on, she gives class recitals once a month for the students only and two big musicales during the year for guests. After the program all were seated at small tables and refreshments served. No evening in Vienna has been more artistic or enjoyable. Fräulein Prentner is fond of the American students. She finds them sincere and earnest, with unlimited ambition, and when they come to her young enough, their progress is equal to that of the European student.

Carbone Summer Course.

From June 15, Signor Carbone will conduct a special summer course for teachers and professional singers at his studio in Carnegie Hall, New York, on Tuesdays, Thursdays and Saturdays. On these days he will also continue with some advanced pupils who are desirous of keeping up their work during the summer.

On September 2 Mr. Carbone will resume the regular schedule for the winter season.

The Carbone Breath Controller, recommended by Bonci and other eminent vocalists, has proved signally successful. Among the many letters and testimonials received is one from a leading teacher in the South, stating that after one year's use the controller has proved of such great benefit as to warrant his adopting it in all his teaching.

The spring festivals are nearing their annual finish, and the music teachers' conventions are coming to the fore with the approach of torrid weather.

RENÉE SCHIEBER
CONCERT SOPRANO
Address, Care Musical Courier

SARTO Baritone
Concert, Oratorio, Recitals
Management: F. O. RENARD
25 West 42d Street - New York

Mrs. **SUTORIUS**
MANAGER OF ARTISTS
Arranges Concerts and Recitals
Suburban Manager of
N. Y. SYMPHONY ORCHESTRA
Address, 1 West 34th St., New York
Phone, Murray Hill 6430

FREDERICK WELD Baritone
Management, THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

E. B. KINNEY Voice Specialist
780 West End Avenue
(Corner 98th Street)
Tel., 1404 River

EVAN WILLIAMS
TENOR
AKRON OHIO
Management, The Wolfsohn Musical Bureau

MABEL ROSS RHEAD
PIANIST
Management: BRADFORD MILLS
864 CARNEGIE HALL - NEW YORK

LA PALME
PRIMA DONNA SOPRANO
Covent Garden Opera, London
Opera Comique, Paris
Montreal Opera Co., Montreal
Address: His Majesty's Theatre, Montreal

VICTOR BIART
PIANO VIRTUOSO
Instruction, Advanced Interpretation, Repertory
Studio Hall, 80 East 34th Street Tel. 3971 Madison

J. FRED WOLLE
ORGANIST
Management, The Wolfsohn Musical Bureau
1 West 34th Street, New York

MUSICIANS
If you desire to know more about music, read
MARGARET H. GLYN'S
ANALYSIS OF THE EVOLUTION OF
MUSICAL FORM
(Published by LONGMANS)
Send \$2.50 to this office for the book, if you desire to know more about music.

OSCAR SAENGER
TEACHER OF SINGING
Teacher of Mme. Josephine Jacoby, Contralto, formerly of the Conried Grand Opera Co.; Mme. Marie Rappold, Soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquall, Soprano, Metropolitan Opera Co.; Henri G. Scott, Bass, Chicago Grand Opera Co.; Allen C. Hinkley, Bass, Metropolitan Opera Co.; Orville Harrold, Tenor, London Opera House; Léon Rains, basso, Royal Opera House, Dresden, Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson, contralto, Darmstadt; Mme. Carolyn Ortmann, soprano, Grand Opera, Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baerstein-Regness, Grand Opera, Germany; Beatie Bowman-Estey, contralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred Potter, contralto; Mae Jennings, contralto; Louise Barnolt, contralto; John Young, tenor; George Murphy, tenor; Edwin Evans, baritone.
Telephone 687 Lenox.
STUDIO: 6 EAST 31st STREET, NEW YORK



THE DON HONORS MAYOR GAYNOR.
"Ah, Don Keynote, at last," exclaimed Mayor Gaynor, rising hastily and coming forward to shake hands with the illustrious corrector of wrongs.
"Sir," said the Knight, "I have been so much in the company of presidents, dukes, actresses and suffragettes that my head, ponderous as it is, was becoming turned. I could think of no better way to inculcate the beauty of humility than to call on the humble and modest Mayor of New York."
"Well," replied the Mayor, "isn't my humility becoming? What have I done to be proud of during my administration?"
"You have kept the police force guessing what you are going to do next," replied the Knight.
"The police? Yes; I have a special affection for the police force. Wasn't that a magnificent spectacle a week ago last Saturday when 7,000 of my brave heroes marched through Fifth avenue?"
"It certainly was a moving spectacle, except when the men were standing still—as a humorist might say. Ha,



ISN'T MY HUMILITY BECOMING?

ha—I must have my joke now and then! But as I was saying—it was only right that the police force, which usually stands and watches the people go by, should go by while the people stood and watched. One might almost call it a rhetorical antithesis," said Don Keynote.
"Exactly; it sure was a nifty antipathy," replied the Lord High Executioner of New York.
"I said antithesis, not antipathy. But why do you march through Fifth avenue, so far away from the homes of the marchers?"
"Your question is not unreasonable," replied the Mighty Man of the City Hall; "but I have good reasons for letting the burden of interrupted business fall on the shoulders of those who can afford to pay the high rents of Fifth avenue. Besides, I know that there will be no youngster at any of the Fifth avenue windows to bawl out 'Hello, pop,' to any of my heroes as they march to death or victory."
"That would detract from the dignity of the situation, no doubt," answered the Knight, reflectively.
"Didn't you like the music?" inquired the conscientious censor of theatrical improprieties.
"The music was excellent. I was particularly impressed with the playing of the two bands of the third-and-a-halfth regiments," said the Don.
"What ever do you mean by the two bands of the third-and-a-halfth regiments? I never heard of such bands," exclaimed the human brake of the Subway enterprises.
"Well, didn't you divide the band of the Seventh Regiment in two, and make each half do duty as a separate band?" inquired the final authority on matters musical.
"I thought that that arrangement would do well enough at a stretch," remarked Mayor Gaynor, apologetically.
"Henceforth I wish you to refrain from stretching any band that is not a rubber one," said the Knight in his severest tones.
"I am sorry to have hurt your feelings, and if there is anything I can do in return to redeem myself in your eyes,

MARGARET ADSIT BARRELL
CONTRALTO
RECITALS A SPECIALTY
Pupil of George Fergusson and Madame Arthur Nikisch
Management: ANTONIA SAWYER
Metropolitan Opera House Building
1425 Broadway - New York

EDGELL ADAMS
Concert Pianist and Teacher
1224 South 10th Street
Birmingham, Alabama

MARY CHENEY SOPRANO
Concert, Oratorio,
Welsh Folks Songs
Address, 508 Carnegie Hall
New York

GRACE RHELDaffer SOPRANO
Residence,
838 Collins Ave.,
Pittsburg, Pa.

GAREISSEN STUDIO HALL:
50 East 34th St.
NEW YORK CITY

LA RUE BOALS BASSO
Management:
ANTONIA SAWYER
1425 Broadway, New York

CARLOS SALZEDO Solo Harp Metro-
politan Opera Or-
chestra.
Management: F. O. RENARD, 25 West 42d St., New York

DEE RUBNER Concert Pianist
Exclusive Management:
MRS. PAUL SUTORIUS
1 West 34th St., New York

CHARLES NORMAN GRANVILLE
BARYTONE
Exclusive Direction: Walter R. Anderson
5 WEST 38th STREET - NEW YORK

FRANCES ALDA Prima Donna Soprano
Metropolitan Opera House
New York
Management:
FREDERIC SHIPMAN,
3835 Flournoy St., Chicago, Ill.

New York Conservatory of Northern Music
SCANDINAVIAN and FINNISH
13 East 38th Street, INGA HOEDER, Director
Concert Direction, MARC LAGEN, 800 Fifth Ave., New York

SOUSA AND HIS BAND
TWENTY-FIRST YEAR
1912-1913
Season Begins August 18th
Office: 1 West 34th St. Telephone, 6128 Greeley

GRACIA RICARDO
Dramatic Soprano
TOUR 1912-13 NOW BOOKING
Address: ANTONIA SAWYER
Metropolitan Opera House Building, 1425 Broadway, New York

Clementine DE VERE
PRIMA DONNA SOPRANO
Will Return to America for the Concert Season 1912-13
Address: 65 Central Park West, New York

Romualdo SAPIO VOCAL INSTRUCTOR
In Europe during Summer. Will Resume Teaching October 1st at
65 Central Park West, New York

Frederic GERARD
VIOLINIST
AMERICAN DEBUT
Season 1912-1913
NOW APPEARING IN EUROPE
Address - - - Care of Musical Courier

you have only to command me. It's up to you," said the penitent Mayor.

"Sir," said the Knight, "I forgive you. But I should like you to have those wooden seats in front of the new Library made permanent. I thought that that beautiful sloping structure in rough unpainted wood added a distinctly picturesque touch to Fifth avenue. For one thing, it hides the green grass. Now, in my opinion, grass is in violent artistic contrast with the stones, bricks, signs and dirt of the rest of the thoroughfare. The unity of effect is disturbed. No sooner does one begin to feel what a fine street Fifth avenue is, but that miserable little bit of green grass obtrudes itself on the view, reminding one of forests, farms, lanes, gardens, parks, and other crude forms of nature. If you left that wooden scaffolding up, this grass would soon die a natural death. But more important still is the opportunity you now have to show your interest in the welfare of musicians."

"How so?" asked the possible President, seizing the Knight's hand eagerly.

"Well, you have only to visit the offices of the Musical Union to see that there are already scores of orchestra players out of employment. There are so many of them standing around the office that the police sometimes have to keep them moving. And on top of all this comes the new orchestral organ which is going to put very many more orchestral players out of work. I insist that you put back those plank seats in front of the Library in order that unemployed musicians may have somewhere to sit."

"I will give it my best consideration and find out if it is contrary to the principles of Tammany Hall," replied the evasive one, turning on his heel and walking rapidly away, singing that famous song of Edna May's:

"For I am the May'r of New York,
The subject of all the town talk."

Bonci's Closing Successes.

The appended notices from Rochester, N. Y.; Syracuse, N. Y.; Paterson, N. J., and Cincinnati, Ohio, refer to the closing appearances of Alessandro Bonci's second American concert tour:

Bonci's program of last night was made, whether intentionally or not, of numbers that require the sort of singing that he does better, perhaps, than any singer of the day. To make such music carry its effects, the voice must be able to follow with smoothness a mobile melody that is continually extended with ornamental phrases, and these must be really sung, not "smeared with tone," to use a phrase of George Henschel. Then tone must rise in solid crescendo and recede to just audible breath without break or roughness, if the music is to be sung as Bonci sings it. The Paisiello "Chi vuol la Zingarella" and the "La Donna e Mobile" were well nigh perfect exploits in the art of song.—Rochester Post-Express.

Bonci's mastery of bel canto was afforded ample opportunity for display, and like his fellow artist he was most gracious in the way of encores. He sang very charmingly the aria from "Cosi fan Tutti," Rossini's "Barcarola" and Paisiello's "Chi vuol la Zingarella." In the Bach prelude Bonci was heard with Kubelik furnishing a violin obligato and John Adams Warner an organ accompaniment.—Rochester Union and Advertiser.

Kubelik, the wizard of the bow, and Bonci, the incomparable golden throated, made a combination which is rare indeed. Both artists were at their best and were generous with their encores. They were rapturously applauded.

One of the things which distinguishes Bonci and helps to make him probably the foremost lyric tenor in America is his well nigh flawless diction. His singing was most exquisite, and the applause which greeted him was thunderous. So insistent were the recalls that Bonci graciously and generously contributed more numbers, including "La Donna e Mobile."

There was a sense of mastery in his singing, as of something vital which he was eager to communicate, and both he and Kubelik must have been impressed amply with the sincere esteem in which they are held by Rochester audiences.

Another of Bonci's encores was a most delightful little love song, sung in English, almost every word of which was understood without effort on the part of his audience. His splendid tone color and poise and perfect control so impressed his hearers with his wonderful organ that a breathless stillness prevailed.—Rochester Evening Times.

The great tenor's work stirred the audience deeply. His solos from the Italian operas, in the language of his own country, were sung right from the heart. He put more than voice in them, they were songs of life. His tones were liquid, even and clear, mellowing in the quieter passages, rising to heights of power and volume in the climaxes. The audience almost held its breath at times, then, when given the opportunity, vented its feelings in billows of applause. It never will be necessary hereafter to tell anyone in Paterson who Bonci is.

Signor Bonci's last group also was his best. He sang a recitative from Puccini's "La Boheme," which gave him opportunity to release the full power of his voice. He literally swept through the majestic strains of the opera, carrying his audience with him in attention so close that it created a tension throughout the entire length and breadth of the great auditorium. The applause may best be described as thunderous. Upon request Signor Bonci sang as an encore his favorite aria, "La Donna e Mobile," from the opera "Rigoletto." This is meant to be a humorous song and Bonci made it doubly so, seeming to enjoy the story so well himself that his audience, most of whom, of course, could not understand the wording, smiled with him in sympathy.—Paterson (N. J.) Press.

Bonci first appeared when he gave "Che Gelida Manina," from Puccini's "La Boheme," and his big, full, resonant voice was heard to the best possible advantage from the very outset. Bonci knows

and loves "La Boheme," and its arias are sung by him in the finest possible spirit.

This number was truly artistic, and it was evident that his beautiful voice had lost none of its richness and charm since he last appeared in Syracuse. He was called back for two encores, and he first gave Tosti's serenade and then a selection from "Rigoletto."—Syracuse (N. Y.) Post-Standard.

The majestic "Rex Tremendae," the extremely religious "Offertorium," the elevating "Sanctus," in which Bonci sang the tenor solo with exquisite tenderness and devotion, and the fine "Agnus Dei" completed a performance of which it is only possible to speak in superlatives. Then Bonci sang the "Ciel e Mar" of "Gioconda," in which he had the opportunity of displaying his beautiful voice and his exquisite art of vocalism. He received the greatest applause of any soloist throughout the entire week at the conclusion of this number.—Cincinnati Inquirer.

Siegfried Wagner in London.

[London Daily Mail.]

Siegfried Wagner—Richard Wagner's son, Liszt's grandson, and himself a composer and conductor—arrived last evening in London on his first visit for seventeen years.

On Sunday he conducts the London Symphony Orchestra in a concert of his own and his father's compositions at the Albert Hall, where his father appeared in 1877 on the third and last of his historic visits to England.

Herr Wagner, who is aged forty-three, has an open, jovial countenance. He is gray haired, clean shaven, and

hand, and I then studied under Humperdinck. What a delightful musician! Is not his 'Koenigskinder' a masterpiece? Then I wrote a symphonic poem, and then my eight operas."

Herr Wagner is delighted at the ever increasing vogue of his father's works in London, as shown by the great success of "The Ring" performances at Covent Garden this spring. "The whole without cuts! Excellent! You cannot expect me to sympathize with any sort of abbreviations of my father's dramas—people who find them too long can always miss an act. One curious thing about London is that the performances are given not in the language of the audience, but in German. I confess it would seem more natural to me if English were used. My father was certainly not opposed to the use of translations of his text, and I know that Dr. Richter was bitterly disappointed by his failure to acclimatize 'The Ring' in English form in London. And then the English and German languages are close relations, and the English translations keep much nearer the original than the French.

"But perhaps I am betraying ignorance—is it hard or impossible to sing opera in English? I have heard opera in many languages, but never in English, and your singers seem prejudiced against their own tongue."

The London Symphony Orchestra, which Herr Wagner is conducting on Sunday, only returns to London from its brilliant tour in the United States late tonight.

Katholischer Saengerbund Carnival.

The old adage that there is time for work and time for play seems to have been well applied by the Katholischer Saengerbund of New York, for hardly had the annual concert been given in January, in fact several weeks previous, than plans were being made for the social evening, or perhaps the better fitting name, Familienabend. That the Katholischer Saengerbund works and plays well is evident by the support given by its friends, for it is but a few years ago that the society found its regular meeting rooms sufficiently large comfortably to accommodate the number who attended the social evening. Recent experience has shown the need for more space, so that the large hall of the New York Turn Hall was engaged for several of the latter affairs. The enjoyment of the last social evening is still fresh in the minds of many. The expressions of satisfaction by all present was very gratifying to the various committees, for it was conceded to have been the best ever held, so that it now behooves these gentlemen to plan to do something even better on the next occasion.

A radical departure from the entertainment given in the past was in store for the guests. In conjunction with the numerous choruses rendered, the comedy, "Der Tyrann von Syrakus," was given. The performance was a very creditable one, and too much praise and thanks cannot be given to that amiable, ever active and interested conductor, Emil Reyl. Many congratulations were showered upon him, with the parting plea to repeat "something like it again in the near future." All the leading characters, as well as every active member, was included in the cast, representing various personages from the stately king in his costly ermine robe to the humble peasant, the scantily dressed Möros in his two piece bathing suit, and last but not least, the happy bride and groom. Much effort and time were devoted by Mr. Reyl to coaching the principals, as well as the choruses. After the performance dancing was in order, which was planned to shape itself into a carnival. To the surprise of the guests lots were drawn for prizes, ten in number, five each for women and men. The winning couple of the first prize were crowned king and queen of the carnival and presented with golden crowns. Other prize winners, represented in order as guests from the Far North, Orient, Alps and Jungle, were presented with appropriate caps of distinction. The carnival was now in progress. March music was in order, each guest joining the merry throng. Hats and caps of gorgeous hues and various shapes were distributed, lending a grand sight to the now enthusiastic dancers, who kept time to the splendid march music, the strains of which seemed to invite everyone to come to the dance and let joy be unconfined; and so quickly passed the hours. Midnight at hand, lunch was served in the large dining hall, which was filled far beyond its capacity. Dancing was resumed after lunch.

The Katholischer Saengerbund, directed by Emil Reyl since its organization in 1905, is a very effective singing society, composed almost entirely of church singers.

Granberry Piano School Commencement.

The Granberry Piano School will hold its annual commencement in Carnegie Chamber Music Hall, New York, Friday evening, May 31. The recital will be played by Valeda Frank, a pupil of Dr. Nicholas Elsenheimer, assisted by her master and Alice Ives Jones, violinist. The Rev. Kenneth Caldwell MacArthur will deliver an address on "The Power of Music."

In America Season 1912-13

Miss Ilse Veda

DUTTLINGER

Violinist

Management - R. E. JOHNSTON
1451 BROADWAY - NEW YORK

his features resemble to a certain degree his illustrious father's.

"There are two things I don't much want to discuss," he said to a Daily Mail representative, 'Parsifal' and one other matter. I have not forgotten the dreadful hot water I got in through another interviewer not long ago as to 'Parsifal.' You know, of course, that Bayreuth's exclusive rights cease in 1914. Naturally there will then be nothing to prevent it from being played anywhere—and anyhow. My father, of course, hoped that it would never be heard outside Bayreuth, and you might think that though people did not treat him particularly well when he was alive, they might at least respect that wish of his.

"But 'Parsifal' will soon be common property, and however sore one may feel, words will not help matters. Bayreuth, of course, will not suffer materially. Bayreuth has a greater vogue than ever. There are never enough seats to satisfy the demand. All the seats for this year's festival were sold almost immediately the festival was announced. One morning 1,500 applications came.

"This year Dr. Richter, Michael Balling, Carl Muck and myself are conducting 'The Ring,' 'Parsifal' and 'The Meistersinger.' There will be no festival next year. In 1914 'Tristan' and 'The Flying Dutchman' will probably be heard.

"You ask which of my father's works I prefer? I do not exactly despise any of them! But if I have a predilection, it is for 'Tannhäuser' and 'The Flying Dutchman.'

"My own operas number eight. They have all been composed since my last visit to England. I shall conduct excerpts from all except the first ('Barenhauser') on Sunday, and London is to have the first glimpse of the latest of the eight—'The Land of the Black Swans' ('Schwarzschwanenreich') which has not yet been produced. My favorite among them is 'Kobold.' This tells about the spirit of a murdered child—a 'kobold'—which cannot rest until the last member of its family is sacrificed for it; and about the last member, a young girl who sacrifices herself. Most of my operas deal with folklore stories.

"When I leave London on Monday I am hastening to Vienna to conduct the rehearsals of the first performance there of my 'Banaditrich.' I am very proud and glad of its acceptance there—the orchestra and the singers are so good.

"I suppose I was born with music in me, but when I was a boy music was not my keenest passion—I wanted to be an architect. But when I was twenty music got the upper

ST. LOUIS

St. Louis, Mo., May 23, 1912.

The St. Louis Symphony season for 1912-1913 will open with Madame Schumann-Heink as the soloist.

Saturday afternoon, May 18, the Russian Symphony Society of New York gave a concert at the Garrick Theater to a small but cordial audience. Henri la Bonte, the tenor, delighted his St. Louis friends by his rendition of "Che gelida Manina," from "La Boheme." Vera Curtis sang the "Jewel Song" from "Faust" in a creditable manner, and Mlle. Lopoukowska proved herself an excellent dancer.

The Missouri Chapter of the American Guild of Organists held the last monthly dinner of the season on Monday night, May 13, at the Washington Hotel. There were thirteen present (on the thirteenth day of the month). Officers elected for the year are: E. R. Kroeger, dean; Edward Kreiser, sub dean; Glenn H. Woods, secretary; William John Hall, treasurer; Mrs. J. A. Gerhard and David J. Macdonald, auditors. These monthly dinners have been very enjoyable and helpful, and it is planned to make the season of 1912-1913 even more delightful.

Martha Wobbe, a pupil of the Strassberger Conservatory of Music, gave a recital at the Yeatman High School on Tuesday, May 21, when she rendered a classical program of great merit.

Agnes Hanick, a St. Louis girl who has just entered into a two years' contract to sing in grand opera in Italy, is a graduate of the Strassberger Conservatory of the class of 1906. She went abroad and spent two years with Jean de Reszke in Paris. Her St. Louis friends will have an opportunity of hearing her in concert at the Odeon, May 29.

Charles Kunkel, assisted by Christine Nordstrom Carter and Mrs. E. S. Hamill, gave a recital at the Jefferson Theater, De Soto, Mo., on Tuesday, May 21, when the following program was rendered: Piano solo, "Moonlight Sonata," op. 27, No. 2 (Beethoven); Mr. Kunkel; song, "On the Heights" (Kunkel); Mrs. Hamill; piano solos, "Eventide" (Roads), "My Pal" (Hartt), "Last Hope" (Gottschalk), "Easter Chimes," "The Mocking Bird" (Kunkel); Mr. Kunkel; song, aria from "Aida," "My Native Land" (Verdi); Madame Carter; piano solos, "The Angelus," "Alpine Storm" (Kunkel); Mr. Kunkel; songs, "Sweetheart, Be Mine" (Bingham), "I Love Thee" (Carter); Madame Carter; piano solo, "Vive la Republique" (Kunkel); Mr. Kunkel.

The Strassberger Conservatory of Music held its spring recitals on Monday, Tuesday and Wednesday evening of this week, May 20, 21 and 22, to large and appreciative audiences. The pupils all made excellent showings, and the faculty of this well known institution is to be congratulated on its large and interesting class of 1912. Monday evening, May 20, the following pupils of Mr. Condon, Mrs. B. Strassberger, Miss Bateman, Miss Dougherty, Miss Ballhorst and Miss McNamee, participated at the Northside Conservatory: Winston Eitling, Celeste Whedon, Myra Burmeister, Marguerite Feigle, Erwin Werremeyer, Helen Mitulski, Jean Jackson, Charles Kroemeke, Lizetta Lohmann, Ella Kroeger, Mary Mitulski, Sophie Mueller, Marie Guinn, Willetta Buecher, Esther Uhlich, Charles Lambertson, Lester Levinne, Blanche Beehler, Mary Haw, Ilda Mueller and Marcella Schlueter. Tuesday, May 21, pupils of George Buddens, Samuel Ballinger, Felix Heink and the Mesdames McLemore-Lewis and Bateman united in the program. The pupils were: Aurelia Behrens, Hazel Drozda, Gladys Clark, Mathilda Knoeller, Mabel Rohrkasse, Viola Kerckhoff, Kate Willi, Eulalie Pape, Frieda Kohl, Florence Yager, Emma Monschein, Robert Chaudet, Lela Hoffmann, Eleanor Kuehn, Bessie Parks, Anna Willers, Olive Willers, Clementine Strassberger, Ursula Dougherty, Martha Wobbe, Anna Willers, Agnes Jakouhek, Hulda Seuel and the Misses Clark, Fritz, Jacques, Kullmeyer, Wenzel, Kriege, Kohl, Scherp. At the Southside Conservatory on May 22 the following pupils gave the program: Irene Imholtz, John Becker, Arthur Leusser, W. Murphy, Henry Brinkmeyer, Marville McKenzie, Evelyn Barth, Arthur Goodall, Henry Eyermann, Freddie Pavey, Mildred Busch, Dorothy Berninghaus, Clemons Neuman, Gertrude Aufderheide, Willie Drozda, William Meek, Carl Hofmann, Cora Sutherland, Harold Thomas, Harold Kern, Walter Keller, Willie Lorenz, Ethel Latta, Grace Scott, Phyllis Fletcher, Helen Morris, Marguerite Kuehn, Agnes Glocier.

Alexander Henneman announces a recital to be given by his advanced pupils on Monday evening, June 3 when

the following will take part: Mesdames Dunne and Mariner, Misses Cahill, Fuchs and White, Messrs. Cahill, Mudd, Millner, Stemme and Sullivan.

Clinton Elder announces a recital to be given Tuesday, May 28, by Mrs. Walter Greene, assisted by Ray Garrett.

Among my first subscribers I am pleased to announce the author of "Mlle. Modiste," which has played such a prominent part on the musical stage for the past few years, H. M. Blossom, Sr., the dean of church music in St. Louis.

Ernest R. Kroeger, the well known St. Louis composer and teacher, celebrates this week his twenty-fifth anniversary as musical instructor at Forest Park University. Several events are to be given in his honor to commemorate this notable event.

Walter Greene, baritone soloist at the First Congregational Church, sang the big Handel aria "Why Do the Heathen Rage," a few Sundays ago with great effect.

There is being installed a two manual pipe organ in the Old Orchard Congregational Church of Webster Groves. It is to be of tubular pneumatic construction, with all the

THE ARTISTIC SENSATION of the CHICAGO-PHILADELPHIA GRAND OPERA COMPANY

Mme. CAROLINA WHITE

AS MALIELLA IN WOLF-FERRARI'S "JEWELS OF THE MADONNA."

Madame C. White is one of the foremost prima donnas on the operatic stage and is a magnificent recital artist. She will fill occasional concert engagements during the opera season. By special arrangement with the Chicago-Philadelphia Grand Opera Company Madame White will make an extended concert tour beginning in January next under the

Exclusive Concert Direction: HARRY P. HARRISON, President FRED PELHAM, Manager Cable Building, Chicago

Management: FRANCIS MACMILLEN, Tour United States and Canada Season 1913-14

modern accessories. It will be ready about June 15, and on the day of its dedication will be presided over by David J. Macdonald.

Madame Vetta-Karat is showing great progress among her pupils, and is always enthusiastic and overflowing with life.

DAVID J. MACDONALD.

Esther Plumb's Press Notices.

The appended recent press notices of Esther Plumb will be read with interest by the admirers of this gifted singer:

She proved herself to be a singer of great talent and remarkable vocal abilities. Her voice is of beautiful tone and exceptional volume.—Tacoma (Wash.) Tribune.

The greatest musical success ever listened to in this city. Esther Plumb has a beautiful, deep, rich voice and sang her parts not only with the skill that comes of natural ability and training, but with that indescribable quality called "feeling" which brings appreciation from those untaught in things musical as well as from the most learned musician. In the language of the former, Esther Plumb "made a hit."—Decorah (Ia.) Journal.

Esther Plumb gave one of the most successful artist's recitals given in this city for some time. She has sung with several of the foremost orchestras and was contralto soloist on an eight weeks' festival tour of the Minneapolis Orchestra. She has often been compared with Madame Schumann-Heink. The authorities of the school feel that they were very fortunate in securing Miss Plumb for a recital here, and it is probable that she will be engaged for 1912.—Battle Creek (Mich.) Enquirer.

Never before has so great a contralto been heard in Ada. Those who braved the storm were amply repaid in the magnificent work of Miss Plumb. Her tone production is very flexible and smooth throughout her entire range. The voice is a rich, true contralto and capable of a very broad tone, very powerful when she wishes it, and the manner in which she used it in such songs as "Im Kahne," by Grieg, is quite unusual for a voice so naturally heavy. The very delicate, velvety tones produced in such songs was one of the most delightful things of her singing. In the aria from Sullivan's "Light of the World," with which she opened her program, Miss Plumb disclosed a very fine conception of the oratorio style, and gave the aria a very dignified and religious reading. Her rendition of the Schumann "Belshazzar" was very impressive. "How's My Boy" by Homer was sung with telling dramatic power

and finely balanced characterization. This number was followed by the very delicate fascinating "Mandoline" by Debussy. The very quick and decided change of sentiment and tone production required for this song was fully and beautifully met by Miss Plumb. "Pleading" by Elgar was irresistible in its appeal. There is nothing more to say except that the singer's interpretations were all very original and scholarly, and the French, German and English texts were equally clear and understandable.—Ohio Northern University Herald, Ada, Ohio.

Esther Plumb is an American and excepting that peer of all contraltos, Schumann-Heink, is the greatest of medium voiced singers before the public today. Her voice has all the bigness which one associates with that pitched range, and the added talents of perfect placing, dramatic interpretation, all this controlled and wielded by a technic, whose most noticeable quality was faultlessness. She is above all a consummate artist and sings the biggest and heaviest arias of the contralto repertory with an ease and bravura that draws the inmost appreciation from the heart of the musician. She has all the requisites, large calibre of voice combined with sufficient compass and temperamental quality. In German and French as well as in English does Miss Plumb perform and her artistry is of such a character that she is able to make those uninitiated in the science of the foreign tongues appreciate the meaning and interpretation of the composer. Dr. Niemann has brought many artists to Charles City, but none more genuinely enjoyed than Esther May Plumb.—Charles City (Ia.) Daily Press.

Doubtful if a stronger recital was ever given in this city. Miss Plumb has a powerful contralto voice with a range of over two octaves. Her enunciation is excellent and she interprets most beautifully. She is able to do that which most noted singers do not do well. She is able to sing very pianissimo.—Fairfield (Ia.) Daily Journal.

The concert was unanimously voted the best of the season. A contralto of unusual talent and ability. The first number, a splendid aria, exhibited at once the power and quality of her magnificent voice. "Belshazzar," also a Schumann number, showed even to better advantage the great strength and color of tone of this gifted singer. Her ballads were rendered with a grace and charm not to be excelled. She displayed also a remarkable dramatic force and brilliancy, a rare mastery of tone production, and an imagination of marked histrionic veracity. In addition to her profound vocal abilities, Miss Plumb possesses a most graceful and queenly presence.—Long Beach (Cal.) Daily Telegram.

A rare program brimful of exquisite melody. Rich, full tones of her pure contralto won listeners and held them in perfect sympathy throughout the evening. Miss Plumb's voice is one of rare quality, breadth and range, exceptionally dramatic and one which shows the fineness of its training. Her numbers allowed for a wide variety of style.—Bellingham (Wash.) Herald.

Splendid singing of Esther Plumb, the renowned contralto, was one of the most delightful musical events the people of Lafayette have had the privilege of enjoying for some time. Her program, ranging through the classics and modern literature, showed to excellent advantage her superb voice. It is a beautiful, rich, deep voice of wide range and great flexibility and her high tones are as lovely as the lower ones. With temperament in abundance, fine personality and dramatic and poetic interpretative gifts she at once captivated her audience. She was compelled to respond to many encores and unusual enthusiasm was manifested throughout the evening.—Lafayette (Ind.) Daily Courier.

Esther Plumb made herself a favorite with the audience in her first song. She received numerous encores during the evening, and has won for herself a warm place in the hearts of Victoria audiences.—Victoria (B. C.) Daily Colonist.

Miss Plumb is taking an honored place among the leading contraltos through the fervor of her singing and the beauty of her voice. Her interpretation of a long and varied program reflects an intelligent perception of the true import of high ideals. There are few artists who so completely get at the heart of songs as does Miss Plumb, whose treatment of them has poetic beauty combined with splendid delivery vocally. Her diction is unsurpassed by any singer who has been heard here. The program presented a wide range from Schubert and Schumann to the present day song writers, Elgar, Strauss and Debussy.—Salina (Kan.) Journal.

Classic Luncheon.

Unique was the luncheon given at Bustonoby's Restaurant on West Thirty-ninth street, New York, last Friday by Helen W. Smith in honor of Albert Ross Parsons, the distinguished piano pedagogue of New York. A number of Miss Smith's friends were invited without knowing what the special occasion was to be and hence they were agreeably surprised when they found themselves in the presence of Mr. Parsons and several of his advanced pupils and in place of the menu card they found the following program:

Polichinelle Rachmaninoff
J. Stanley Hooper.
Polonaise in C minor Liszt
Aida Dolinsky.
Rhapsody No. 5 Liszt
Mauriel Coulson.
Caprice Espagnole Moskowski
Maurice Reddeman.
Prelude and fugue in E minor, op. 35 Mendelssohn
Philip Feinne.

The luncheon was served and there were many toasts. The Lord Mayor of Glasgow, Scotland, Frank I. Cohen, was among the guests and passed many compliments upon the hostess as well as Mr. Parsons and his pupils. The program was thoroughly enjoyed and the five young pupils distinguished themselves by their excellent technic and musical interpretations. Mr. Parsons has imbued his pupils with a love for work and he has analyzed their individual gifts so that he is able to bring forth the best results from each of them. A strong bond of sympathy exists between Mr. Parsons and his pupils.

PITTSBURGH

PITTSBURGH, May 25, 1912.

The Wilkesburg Choral Society, under the direction of Charles N. Boyd, gave its first concert Tuesday evening, May 21, in the High School Auditorium, with Ernest Gamble as assisting soloist. Although this chorus has only been organized this year much activity has been shown in the work. The chorus now numbers forty-five with prospects for a much larger membership for the coming year. The following composers were represented on the program: Cowen, Elgar, Schubert, Stewart, Kremser, Wood, Glinka and Haydn. Mr. Gamble appeared three times on the program. Special music has also been announced for the choir of the North Avenue M. E. Church, for May and June. This choir numbers seventy voices and is also under the direction of Mr. Boyd. The "Holy City" was given May 12, the soloists being Jane McKelvie, soprano; Winifred Reahard, contralto; Sam. T. Beddoe, tenor, and George C. Weitzel, bass. The special program for June will be "Hymn of Praise" by Mendelssohn, to be given the second Sunday in the month. The soloists will be Jane McKelvie, soprano, and Walter C. Earnest, tenor.

Friday evening, May 24, the commencement program of the Pennsylvania College for Women was given. The program by organ, piano and voice students follows: Organ, nocturne (Russell King Miller), Elsie Humbert; "Hear Ye, Israel" ("Elijah"), (Mendelssohn), Helen Grooms, with Miss Humbert at the organ; "Scherzino" (op. 26), (Schumann), "Chorus and Dance of Elves," (Dubois), "Novellette," No. 5 (Schumann), Calla Stahlmann; "There's a Voice" ("Barber of Seville"), (Rossini), Jessie Palmer; "Twilight" (Susie Homer), "Sunrise" (Whitmer), polonaise (MacDowell), Susie Iona Homer; songs, "May Morning" (Denza), "The Lass with the Delicate Air" (Arne), "The Lark Now Leaves Its Watery Nest" (Parker), Ethel Williams; organ, "Slavonic Cradle Song" (Neruda), "Fanfare" (Dubois), Jonia Smith; "Idyl of Murmuring Waters" (Brockway), gigue (Lulli), allegro adagio (from suite in G minor) (Mildred Weston), "Novellette" in B minor (Rimsky-Korsakoff), Mildred Weston; aria from "Il Re Pastore" (Mozart), Martha Sanda (violin obligato by Miss Bender); waltz in A flat (Chopin), concert etude in F sharp (MacDowell), Elizabeth Crowe; "Sayonara" (Cadman), Mary Walton and Louise Orr; organ, "Prelude et Cantilene" (Rousseau), march in E flat (Faulkes), Miss Stuckslager, and "Summer" (Chaminade), Elizabeth Orr.

The second of the James Stephen Martin recitals was given at the Rittenhouse, Monday evening, May 20. Those appearing on the program were: Marion Abbott, soprano; Mrs. Clyde Nelson Harper, contralto; Dr. Harmout, tenor; Mrs. Fisher, soprano; Miss Campbell, contralto; Hollis Edison Davenney, baritone; Mrs. Kennedy, soprano, Miss Mahon, soprano, and Mrs. Hollis Edison Davenney, soprano. Mr. and Mrs. Davenney appeared together in the last number of the program, singing the song cycle "Jhelum River" by Finden. HOLLIS EDISON DAVENNEY.

Minneapolis School of Music.

MINNEAPOLIS, May 25, 1912.

Five concertos, several vocal arias and a short play will constitute the program for the annual commencement at the Minneapolis School of Music, Oratory and Dramatic Art, Tuesday evening, June 11. A string orchestra of symphony players will assist.

The last Saturday morning musicale was given by Helen Guile, soprano; Muriel Haydon, soprano; Ruth Bell, contralto, pupils of William H. Pontius (Hortense Pontius-Camp at the piano), and Margaret Hicks, pianist, pupil of Oda Birkenhauer, assisted by Wilbur Starr, baritone, of New York City, with Mrs. Starr at the piano. The program follows: "The Spinning Girl" (Raff), Miss Hicks; "Chanson Provençale" (E. Dell'Acqua), Miss Hayden; "Dream in the Twilight" (Richard Strauss), "Night Song" (William H. Pontius), Miss Bell; "Rigolotto," for the left hand (Verdi-Liszt), Miss Hicks; "The Sweet of the Year" (Mary Turner Salter), "Spring Rapture" (new, William H. Pontius), Miss Guile; "Naught Shall Warn Thee" ("Der Freischütz," Weber), romance, "Faust" (Gounod), and "Vaquerio Song" ("Natoma") (Herbert), Mr. Starr.

Pupils of Edna Brunius Funk (piano) and pupils of Harriet Heland (elocution) united in a recital Saturday afternoon, May 25. Those participating were Marie Barrows, Isabel Barton, Hendrina Vanderburgh, Stella Malt-house, and Helen Ferguson (piano) and Hazel Bartlett and Gretchen Kohler in recitations.

Last Friday piano pupils of Wilma Anderson-Gilman played. They were Anna Bella Alkire, Zita Barthelet, Ruth Johnson, Corinne Dickey, Lorraine Becker, Josephine

Isaac and Gertrude Kalton. Irene Branley, a pupil of Mrs. Wilma Anderson, gave a graduation recital (senior) May 22, assisted by Ruth Bell, contralto, and Mary Edna Hogan, soprano. Vivian Pattridge played the piano accompaniments for the vocalists.

Katherine Allen, pupil of Oda Birkenhauer (piano), will be presented in a junior graduation recital Wednesday, May 29, assisted by Lucille Ziegelmaier in recitations. Miss Ziegelmaier is a pupil of Alice O'Connell.

Olga Carlson, Mabel Dyer, Bonnie Hanson, piano pupils of Signa C. Olsen, will give a junior graduation recital, Tuesday evening, May 28, in the school hall, assisted by Vivian Pattridge, soprano, pupil of William H. Pontius. Mary Lichter, who will graduate from the Public School Course this year, has accepted the post of supervisor of music in the public schools at Graceville, Minn.

Alice R. O'Connell, of the dramatic department, will give a reading at Windom, Minn., on June 3 (University week program). Grace Bizanson, pupil of Miss O'Connell, read at the Emmanuel Baptist Church last Wednesday night, and Hazel Tyler, another pupil, read for the Women's Relief Corps, at Sherman Hall, on Tuesday evening.

Harriet Hetland, of the dramatic department, will read "The Dawn of a Tomorrow" three weeks on the University Week programs, which includes eighteen towns in Minnesota.

Leslie Wilcox, former pupil of Mr. and Mrs. Charles M. Holt, is traveling with the Howard Brandon company.

MME. LILLIAN
NORDICA
Address: 8 West 9th St., New York
Concerts, 1912-1913
Under the Exclusive Management of
FREDERIC SHIPMAN
3835 Flourenoy Street - Chicago, Ill.

Advanced pupils of the department of dramatic art will present Henry Arthur Jones' drama, "Judah," on June 4. Mary Bigelow, elocution pupil of Mr. and Mrs. Charles M. Holt, read at Oliver Presbyterian Church last Wednesday evening.

Mary McAndrews and Edwin Arnold, pupils of Mr. and Mrs. Holt, are to appear at their graduation June 1. Both have taken prominent parts in plays presented at the school during the past two years. Vivian Pattridge, soprano, and Bertha Thorsgard, contralto, are to assist the young actors in the following program:

A DIFFERENCE IN CLOCKS.

One Act Comedy.

Miss Maria, spinster Miss McAndrews
Joshua Stelbens, bachelor Mr. Arnold
At Miss Maria's Home.

Vocal solo. Miss Patridge.

Dolores Defies the King. Parker
Miss McAndrews.

Pro and Con. Mr. Arnold.

Vocal solo. Miss Thorsgard.

Comforts of a Telephone. Eggen
Miss McAndrews.

The Mouse Trap (farce in one act) Mrs. Burton Harrison
Mrs. Prettipet Miss McAndrews

Mr. Briefbag Mr. Arnold
Scene—Parlor in a flat.

Standards for Teaching Music.

To The Musical Courier:

In behalf of the N. Y. S. M. T. A. I want to thank you heartily for the strong and at the same time rational stand you have taken in regard to and on behalf of our effort to raise the standard of music teaching. The one point I want to ask you to reconsider in your view of the matter is that of making the minimum standard as high as possible. I have come to the conclusion, after much assembling of statistics and getting opinions from sources both humble and lofty, that there is a much more favor-

able prospect of ultimate and permanent success if you start with a standard just high enough to be attainable by the average, earnest, sincere, honest, well meaning music teacher. I enclose herewith a copy of a suggested, though not as yet definitely accepted, outline of requirements. I would like to see how such a basis of examination would be received or viewed by your teacher readers.

Yours cordially,

GUSTAV L. BECKER.

NEW YORK, May 24, 1912.

Mr. Becker is the president of the New York State Music Teachers' Association. The copy of the requirements to which he refers in his letter is as follows:

Regarding the "minimum standard" of music teaching to be prepared for adoption at the forthcoming convention, I have put your name on the special advisory committee to outline in a general way the principles and define the essential facts and points of proficiency which every teacher should be acquainted with, that he may be considered sufficiently competent to teach the average pupil during the first two years.

As to "general principles," the aim is to have the applicant show that he knows how to impart knowledge, either from the source of experience, together with natural inborn aptitude, or as a result of special study.

As to "facts," the teacher ought to have at least a working knowledge of the rudiments of music, such as may be found recorded in any up to date "music primer."

As to "proficiency," certain tests should be given, to reveal the candidates' ability, (1) in the way of correct if not rapid sight reading (2) to detect by ear and correct readily any musical error in the performance of medium difficult compositions, (3) to supply good fingering, (4) suitable phrasing, with bowing in violin, and pedal markings in piano music, (5) to correct ordinary printing errors, and (6) to interpret according to standard traditions, the various signs of embellishments and abbreviations in common use. (7) To be able to explain and demonstrate the principles of tone production, in violin, by bowing, and in piano music, by touch, in either case from musical, mechanical, physiological and psychological points of view.

(8) He should also evince an adequate knowledge of the instructive literature of his instrument, classic and modern, together with practical ideas as to the most efficient selection and adaptation of such teaching material to the pupil's needs—that is, his mental and physical equipment, as well as his resource or encumbrance of acquired habits. (9) He should be able to indicate some feasible and practical expedients for counteracting and overcoming the faulty habits of the average neglected or previously poorly taught pupil. (10) He should know something of the history and process of development of his branch of the art, as well as of the lives and works of the masters who wrote for it.

I hope that this suggested outline of essentials will meet with your approval and that you will add to it or alter to suit your ideas, enlarging upon any important detail, if you wish, but trying to keep in mind that at first the teacher should know and be able to do a few things (the essentials) very well, rather than possess a smattering knowledge of many.

Please send me a letter at your earliest convenience, expressing your ideas in as explicit detail as possible. It is important that I should get together all the material in time to prepare for a general meeting of our committee which will take place very soon.

Would you be willing to take part in the special symposium on methods of teaching at the convention?

Yours sincerely,

GUSTAV L. BECKER.

[The coming convention takes place at Columbia University, June 25, 26 and 27. Features of the programs are published on another page in this issue of THE MUSICAL COURIER.—Editors MUSICAL COURIER.]

Granville Praised by Press.

Charles Norman Granville, baritone, appeared with the Arion Society, Dr. Jules Jordan, conductor, of Providence, R. I., as Valentine on May 21, and was the recipient of many expressions of appreciation of his beautiful voice and artistic interpretation. Following are several comments from the press:

Mr. Granville's role was a minor one, but he showed marked ability and was warmly applauded.—Providence Evening Tribune.

Mr. Granville did not have so much of an opportunity to display his voice as the others, but his work was of a high order and was enthusiastically received.—Providence Journal.

Mr. Granville sang in a manner to call for deserved applause, which was lavishly given.—Providence News.

Mr. Granville leaves for the South today (Wednesday), where he will give a recital at the commencement exercises of Caldwell College, Danville, Ky. On June 5 he will sing the voice of Christ in Franck's "Beatitudes," with Dr. Jules Jordan's Society, at Peace Dale, R. I.

Kunwald to Arrive in New York Next Week.

Dr. Ernst Kunwald, the new musical director of the Cincinnati Symphony Orchestra, sailed yesterday (Tuesday) from Bremen for New York. It is expected that he will reach American shores by the end of next week. A delegation of directors of the Cincinnati Orchestra will come East to welcome the German conductor. As was stated in the Berlin letter in THE MUSICAL COURIER last week, Dr. Kunwald will make but a brief stay this trip. He comes now to be introduced to the members of the orchestra and directors and may consider some suggestions for the soloists to be engaged for the season to be opened in the autumn. After a week or so in this country, Dr. Kunwald will return to Germany where he has appointments for the summer. He comes back in September to assume the full duties of his new position.

PHILADELPHIA

PHILADELPHIA, Pa., May 24, 1912.

The musical attractions of Willow Grove Park include the following series of concerts beginning Saturday afternoon, May 25: The Ellery Band will remain for three weeks; the Theodore Thomas Orchestra of Chicago, with Frederick Stock as conductor, from June 16 to July 6, inclusive; the Ithaca Concert Brass Band with Patrick Conway, from July 7 to July 20; Wassili Leps, with his Symphony Orchestra from July 21 to August 3, the Russian Symphony Orchestra of New York, with Modest Altschuler as conductor; and Sousa and his Band will close the season.

The Settlement Music School will give its last concert of the season on Sunday, June 2, 4 o'clock, at 433 Christian street. At this concert the members of the Music School Orchestra will play.

The Hahn School of Music announces the opening of a violin kindergarten for children from four years old to seven. The department will be under the management of Lucy Stickney, of Boston, whose experience and interest in children especially qualify her for this important work. The department will be opened in the autumn.

Robert Armbruster, pupil of the Sternberg School of Music, will be the pianist at the concert given by the Bethany Orchestra on Monday evening, May 27, at Bethany Church.

The annual meeting of the Contares Chorus was held Monday, May 13, when the following officers were elected: Edna Florence Smith, president; Rozelle Connelly, vice president; Elizabeth C. Fudge, secretary and treasurer; May Porter, musical director.

The commencement concert of the Philadelphia Musical Academy will be given by the graduates of 1912 at Musical Fund Hall, Saturday evening, May 25. Those receiving teachers' certificates are Pearl Otto, Helen Price, Marian Grafe, Emily Jackson, Betty Ahn, Ella Fitz-Gerald and Harriet Walling.

The special summer course of music study announced by Anne McDonough will comprise sight singing, part singing, theory and dictation—both vocal and written—for elementary, intermediate and advanced students. The course opens June 3.

Mildred Faas, whose song recital is announced for Monday evening, May 27, at Witherspoon Hall, is a pupil of Frank King Clark, of Berlin. She is planning for an extended tour in the fall.

The last concert of the season will be given by the pupils of the Leefson-Hille Conservatory of Music on Saturday afternoon, June 1, in the Orpheus Club rooms, 1530 Chestnut street. The following pupils will take part: Anna Yahn, Edith Heymann, Norman Freeman, Charles Barcus, Katherine Rolfe, Katharine Smith, Benjamin Adlin, Catherine Scales, Elmore Biggs, Harriet Smith, Stephen Resko, Bella Podolin, Eugene Seeber, David Cohen, Mollie Goldberg, Rose Cohen, Corrinne Freeman, Florence White, Katherine McCutcheon, Hilda Shrieberman, Sarah Cherry, Helen Cubbage, Marion Shapiro and Phillip Tolin.

JENNIE LAMSON.

A Few Words on Brahms.

[Henry T. Finck, in New York Evening Post.]

Brahms was entirely unlike his fanatical admirers, who try frantically to prove that everything he wrote was sublime. He himself welcomed criticism, as is abundantly shown by his correspondence with two of his most intimate friends, the composer Herzogenberg and his wife. Of this correspondence a new edition, revised and enlarged, has just been published by the Deutsche Brahms Gesellschaft in Berlin. An excellent English version of the first edition by Hannah Bryant was published in London by John Murray in 1909. On page 17 of this we find Brahms writing to Herzogenberg in regard to some songs in manuscript he had sent him for comment: "Perhaps you may be induced to write and tell me what you think of my green-stuff, and particularly of anything that has not the honor of pleasing you." In due course of time he got a perfect broadside from Frau Herzogenberg, who wrote:

"Believe me, dear friend, your truest friends are not those who greet every new volume of your music, impartially, with rapture, before even scanning the contents. I know some of the indiscriminating Brahmsianer who go

into ecstasies at the very sight of your name on the cover; they must have some fetish to worship, poor things! even though they have no intimate connection with it and are often without a glimmering of its real significance. Now I know that your music is a real force which has found in me 'an abiding city,' and just because of this inviolable possession, just because I look up to you with such intense gratitude, I feel the courage to tell you when I am unable to follow, when your music awakens no response. And just because I am so strongly predisposed to enthusiasm, so hotly prejudiced, I might say, in favor of this same Brahms, I often ask myself—softly, discreetly, but I do ask—whether he does not sometimes produce things born, not of his heart's blood, but only as I ventured to say once before—of his cleverness, his routine, his supreme skill; while the impulse which stamps the thing produced as inevitable, enduring for all time, is entirely lacking."

What a pleasing contrast this real friend and appreciator of Brahms presents to certain fanatics in this country who show by their indiscriminate laudation of everything Brahms wrote that they cannot possibly appreciate the best of his music, since they are unable to tell it apart from the worst. These fanatics show the same wonderful critical acumen in condemning everything Liszt wrote. There is reason to surmise that in certain newspaper offices two lists are pinned on the wall; one, headed by Brahms, contains the names of composers who must always be praised; the other, headed by Liszt, of composers who must always

One of the World's Greatest Pianists

Mrs. Fannie

BLOOMFIELD

ZEISLER

1912 Season 1913

Exclusive Concert Direction: **REDPATH MUSICAL BUREAU**

HARRY P. HARRISON, President FRED PELHAM, Manager
Cable Building, Chicago

Management: **FRANCIS MACMILLEN, Tour**
United States and Canada Season 1913-14

be sneered at. This makes musical criticism as easy as rolling off a log, since this kind requires no taste, no judgment, no brains—nothing but pen and ink.

Grace Kerna's Recent Notices.

Following are several recent press notices regarding the work of Grace Kerna, soprano:

The soprano, Miss Kerna, has a voice of lovely quality and even scale, her department was most pleasing and her songs were rendered in a very artistic manner.—New York World.

Was very successful with her solos; possesses a voice of excellent quality, which she uses with discretion.—New York Times.

The Beethoven Männerchor was assisted by Grace Kerna, a singer with phenomenal voice, power and great cultivation. The quality of her lovely voice showed to great advantage in the aria, "Dich Theure Halle."—New York Herald.

Grace Kerna's excellent singing aroused great enthusiasm.—New York Staats-Zeitung.

The society had an important acquisition in Grace Kerna as soloist. . . . A singer of great temperament and elegant style who interpreted her songs in a highly artistic manner. In the aria, "Dich Theure Halle," she showed rare dramatic talent and obtained with this number artistic results which brought about unanimous and spontaneous applause from the audience.—New York Morgen Journal.

MUSIC IN OMAHA.

OMAHA, Neb., May 22, 1912.

Blanche Sorenson reports that her plans for a series of artists' concerts in the city next season are well under way and that her coming course will be fully equal to, and, if possible, better than the one she directed last season.

In its recent program here the Russian Symphony Orchestra performed a number of important works, all by Russian composers, and introduced several interesting soloists. On the same occasion the Omaha public enjoyed

for the first time (let us hope that it may also be the last) the edifying experience of hearing three ambitious singers "interpret" the quartet from "Rigoletto." An obliging cellist back in the orchestra played an obligato bass part, thereby filling in as best he might, but we have hardly reached the point as yet where we are willing to accept the cello as a satisfactory substitute for the human voice.

Last Monday evening August M. Borglum introduced Mabel Owens, one of his advanced piano pupils, in a recital of representative numbers from the standard piano literature.

Friday evening of next week Walter B. Graham, baritone, will present his pupils in concert, at one of the downtown churches. The program will embrace a pleasing variety of choruses, quartets, duets, and numbers for solo voices.

Bella Robinson has announced a recital by three of her advanced pupils, to be given on the evening of June 4.

JEAN P. DUFFIELD.

Features for N. Y. S. M. T. Convention.

Walter L. Bogert, chairman of the program committee for the convention which the New York State Music Teachers' Association will hold at Columbia University, New York City, next month, announces the following features for June 26 and 27:

June 26, symposium on "Standardization of Tone in Voice Production," with all illustrations as given at the last annual meeting of the American Laryngological Society in Philadelphia, by Frank E. Miller, M. D., and Floyd S. Muckey, M. D., of New York, and Mr. and Mrs. Henry Howard Brown, of Colorado Springs; lecture recital by David Bispham on "Grand Opera in English"; Mendelssohn's "St. Paul," with chorus of 300 from People's Choral Union and New York Oratorio Society, full orchestra, organ, and Mrs. Chapman Gould, soprano; Mary Jordan, contralto; Franklin Lawson, tenor; Frank Croxton, bass.

June 27, lectures by Edgar Stillman-Kelley on "Growth and Decadence in Music"; by Rosseter G. Cole, on "The Ethical Note in Modern Music Literature"; recital by Zoellner String Quartet and Horatio Connell, baritone; concert by Marie Rappold, soprano; Frank Ormaby, tenor, and Sara Gurovitch, cello.

Kerr's Akron Song Recital.

May 17, U. S. Kerr, the New York basso-cantante, gave one of his interesting song recitals in the Welsh Congregational Church, Akron, Ohio, assisted by Mrs. Lehman, pianist. The audience enjoyed the following artistic program:

Kypria	..... Holmes
Elegie	..... Korling
My Star	..... Beach
Rolling Down to Rio	..... German
The Ballad of Trees and the Master	..... Chadwick
The Land of the Leal	..... Foote
To Horse! To Horse!	..... Stephens
Furibonde Spira il ventra	..... Handel
Song to the Evening Star (from Tannhäuser)	..... Wagner
Oeffnet ich die Herzensthür	..... Schütt
Sehnsucht	..... Strauss
Die ehre Gottes	..... Beethoven
Toreador Song from Carmen	..... Buzet

The Akron Times said:

U. S. Kerr has a powerful and at the same time a deep, musical voice, winning the favor of the audience from the first chord of "Kypria" to the last note of "The Rosary," which he sang as a final effort to satisfy the applauding audience, whose desires to be satisfied and ever longed to hear his splendid voice.

Mr. Kerr will give recitals this week in Zanesville and Newark, Ohio.

Minneapolis Orchestra Baggage Car Parties.

Baggage car parties are frequently given for the members of the Minneapolis Symphony Orchestra when the men are taken on tour. This week, while in the Middle West, the orchestra men had the pleasure of enjoying tea or coffee poured by the two lovely soloists, Lucille Stevenson and Genevieve Wheat, while Felix McIlver dispensed a different kind of liquid refreshment in a separate car. The orchestra, in addition to its concerts this week, assisted at performance of operas (in concert form) and several oratorios. The cities visited were: Moline, Ill.; Iowa City, Grinnell, Des Moines, and Sioux City, Ia. Some of the works included "Aida," "Elijah" (Mendelssohn), and Elgar's "Caractacus."

Butterfield Instructor at De Pauw.

Frederic Curtis Butterfield, a graduate of Harvard College and a recent piano pupil of Wager Swayne in Paris, has been appointed instructor of piano, counterpoint, canon and fugue at De Pauw University in Greencastle, Ind. Since his return from his studies abroad Mr. Butterfield has been teaching at Carleton College, at Northfield, Minn. The appointment at De Pauw University has just been made.

NASHUA, N. H., MUSIC FESTIVAL.

The following account of the Nashua festival, given by one who was present, will be of undoubted interest to readers of THE MUSICAL COURIER who have followed the rapid growth of musical conditions in New England.

Marking the greatest success ever achieved by the Nashua Oratorio Society the eleventh annual May music festival came to a close Friday evening, May 24. There were three concerts, two evening and a matinee, which were attended by very large and enthusiastic audiences.

The soloists were Mildred Potter, of New York, mezzo-soprano; Lambert Murphy, of New York, tenor; Stephen Townsend, of Boston, baritone, and Oscar Hunting, of Boston, bass. The Boston Festival Orchestra furnished the instrumental music, with Anna Melendy Sanderson and Helen Ward, pianists. Eusebius G. Hood was the conductor.

For the opening concert the High School chorus, 225 voices, sang Grieg's "Olaf Trygvasson" and Coleridge-Taylor's "Hiawatha's Wedding Feast," with Miss Potter, Mr. Murphy and Mr. Townsend as soloists, and the orchestra played three numbers. As an interlude between the two parts, each soloist sang a group of songs and an aria.

The program of the matinee was furnished by the soloists and the orchestra, with the addition of Carl Webster, cellist, who played the "Rhapsodie Hongroise," by Popper. The numbers were:

Overture, Anacreon	Cherubini
Vision Fugitive, from Herodiade	Massenet
Habanera, from Carmen	Bizet
Rhapsodie Hongroise	Popper
Prize Song, from Meistersinger	Wagner
Ballet Divertissement, from Henry VIII	Saint-Saëns
Introduction—Gathering of the Clans	
Scottish Idylle	
Gypsy Dance	
Jig and Finale	
Where Corals Lie	Elgar
The Danza	Chadwick
Miss Potter	

Potsdam Festival.

Under the direction of R. M. Tunncliffe, and with the choral novelties of "The Vision of the Queen," by Augusta Holmes, and "Joan of Arc," by Alfred R. Gaul, in addition to the miscellaneous numbers on the program, the May festival of the Normal High School, given at Potsdam, N. Y., May 23 and 24, held much of unusual interest for all concerned. The forces enlisted included Charlotte Nelson Brailey, soprano; Elbert Fretwell, tenor; Albert Wiederhold, bass-baritone; Maude E. Clark, harpist; Ernst Mahr, cellist, and the chorus, orchestra, string quartet and Phoenix Club, with Mrs. Charles Sisson, Edith Austin and Beryl Jetter, accompanists.

Local Patriotism.

The Brazilian city of Sao Paulo, though it has only 300,000 inhabitants, owns an opera house of stately architectural beauty, which makes the Metropolitan of this city seem in comparison like the cheapest kind of a grain elevator.—New York Evening Post.

Mary Hallock, American Pianist.

America has heard Russian, Polish, French, English and German pianists galore, but it remains for Mary Hallock, the American pianist, to offer a genealogy which, like a true American, "beats the world."

This accomplished pianist was born in Bhamdoun, a village and summer resort in the Lebanon Mountains, in the midst of her grandfather's tenantry and vineyards. Her mother was Sara Tabet, the scion of an old Oriental family, prominent in Asia Minor since the sixth century. At the head of the family stands the marriage of the Emir Al Maradi, Prince of Akoura and a sister of the patriarch Maroun, canonized a saint, who founded one of the early Christian sects not far from the time of the Apostles.

On her father's side Madame Hallock comes from a long line of illustrious Americans, who number many famous men in letters, diplomacy and science. She is a lineal descendant of Thomas Mayhew, first Governor of Connecticut.

Madame Hallock's Oriental ancestry is clearly revealed in her playing, which is instinct with the poetry and passion of the Orient and characterized by a subtle charm and a remarkable psychic power.

After hearing Madame Hallock play, Frederic Shipman, the impresario, who, up to this time, had directed the con-

Love Song	Brahms
In Summer Fields	Brahms
The Disappointed Serenader	Brahms
Mr. Townsend	
Traum Geister (Dream Spirits)	Styx
Boston Festival Orchestra	
Morning Hymn	Henschel
Her Rose	Coombs
I'll Sing Thee Songs of Araby	Clay
Mr. Murphy	
Marche Cortège, from La Reine de Saba	Gounod
Boston Festival Orchestra	

The features of the performance of "Samson and Delilah" were the singing of Miss Potter, Mr. Murphy and the chorus. The latter is a body of 100 voices, which includes the leading singers of the city, who submit to a long series of exacting rehearsals, with the result that the tone quality and gradations between the softest pianissimo and the strongest fortissimos are well nigh flawless. Precision, intelligence in phrasing, and vigorous strength without coarseness are other points of excellence possessed by this chorus. This is made possible by limiting the number of singers to 100, with a long waiting list, and making attendance compulsory at two-thirds of the rehearsals. Able critics from the large musical centers who have heard this choir say that it is not excelled by any chorus in these parts, with the exception of the Mendelssohn Choir of Toronto.

Miss Potter was a stranger in Nashua, but she at once established herself a favorite at the first concert by her beautiful, rich and vibrant voice and her musicianly interpretation of all she sang. In "Samson and Delilah," where she had most to do, she displayed a wealth of tone and a range of voice that had never been heard in these festivals.

Mr. Murphy, always a favorite here, showed that he had progressed since his last appearance in this city. His voice, always beautiful, has grown to the type of robust, and his range has been extended greatly. His interpretation of the part was manly, virile and dramatic.

There is every reason to believe that after all financial obligations have been met, a small balance will be left on the right side of the treasurer's books, while even thus early there is talk of producing "Faust" for one of the works at the twelfth annual festival, next May.

cert destinies of vocal stars alone, forewore his single-hearted allegiance, with the result that Madame Hallock will make an extended concert tour of the United States and Canada under his management next season. The tour will open in New York City on November 16, when



MARY HALLOCK.

Madame Hallock will appear as soloist with the New York Rubinstein Club at its first concert of the season.

Bonci, the opera singer, is suing the New York Central Railroad for alleged damage to his voice because a car was not properly heated. Another high C tragedy.—Chatanooga Times.

German Conservatory Concert.

Fourteen numbers, nearly a score of pieces, made up the May 21 pupils' concert of the Hein and Fraemcke German Conservatory of Music, at College Hall, 128-30 East Fifty-eighth street, New York. Their entities consisted of eight for piano, three for vocal, two for violin and one for cello. The nationality or descent of the participants is interesting, suggesting German, Italian, Norwegian and English. So widely known is this institution, as well as the allied New York College of Music (formerly Lambert's), that the patrons are drawn from all peoples, from all ages, and from all sections of this country. Splendid talents are here represented; young people who play and sing as if it was natural as talking. Some have undoubted genius, doing what they do with immense spirit, with an earnestness and finish altogether astounding. When a pupils' program produces such numbers as the tremendously difficult Ernst concerto for violin; the "Ricordanza Etude" of Liszt, and B flat minor scherzo of Chopin for piano, and the "Romeo and Juliet" aria by Gounod, then there has to be a distinct attainment of technic and musical understanding in order to even attempt such standard things.

Let it be said that in this institution not only is there such attainment, but the directors see to it that the thing is done artistically, with detail of finish, and usually from memory; the result is altogether admirable. The pianists who played were: Mrs. F. Sogn, C. Escher, Lillian Uhlhorn, Lulu Muller, Ella M. Petersen, Samuel Jacobs, Rose Bartsch, Hannah Eulenstein, Harriet Engel. The vocalists: Charlotte Huber, George A. Bernard, M. C. Empie and E. F. Deiler. The violinists were John Grandi and Isadore Drimer, and the cellist Florence Vogel. Louise Brunjes, Marta Klein, William Juliber and R. von Sukow played capable accompaniments, and a large audience attended. The annual commencement of the German Conservatory takes place June 18; that of the College of Music June 13. Tickets at either institution.

American Institute Recitals.

Mabel Besthoff's piano recital at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, again brought forward this precocious little pianist. Hers is no child play, but has reached artistic stature, despite her few years. Clear technic, mental understanding, and that elusive thing "Style," are united in little Mabel Besthoff, making her entirely capable of playing these pieces of her program:

Sonata, op. 14, No. 1	Beethoven
Fantasia in C minor	Bach
Prelude and fugue, C sharp major	Bach
Pastorale Variée	Mozart
Prelude	Mendelssohn
Tanz der Heintzelmännchen	Henriques
Etude	Kopiloff
Etude Melodique	Raff
Fantasia Impromptu, op. 66	Chopin
Romance sans paroles, No. 3	Faure
Album Leaf, op. 28, No. 1	Grieg
March of the Dwarfs	Grieg

Evelyn Jenks, soprano, sang vocal numbers selected from the modern operatic and general song literature. Of the latter, Kürsteiner's "I Would My Song" deserves special mention. May 28 a junior pupils' recital, the twenty-third of the twenty-sixth season, brought out a dozen pianists, some of them showing fluency and even brilliancy of performance. All played from memory, and all with good phrasing and clearly. The following teachers were represented through their pupils: Rose Edith des Anges, Miss Taylor, Miss Marble, Emma T. Williamson, Sara Jernigan, Helen Silvester, F. Viola Osborn, Henry Schradieck and Anastasia Nugent. These were the pupils: Helen Pace, Etta Schult, Mary Greene, Mamie Rosenbluth, Laura Bradburn, Joseph March, Helen Smith, Edna Holihan, Carla Kleibe, Erma Brainard, Dorothea Brainard, Esther Carman.

New Babcock Appointments.

Mrs. Babcock, head of the International Musical and Educational Exchange in Carnegie Hall, New York, has recently filled the following positions:

Harry Evans, Wichita (Kansas) College of Music.
Ellis Rhodes, formerly soloist at Calvary M. E. Church, New York, as instructor at Simpson Conservatory of Music in Indianola, Ia., replacing John McK. Henderson.
J. R. Ninniss, to be director of music at the Presbyterian College for Women, in Charlotte, N. C.
Carrie Sharp, Wesleyan College, Macon, Ga.
Edward Royce, Westminster College of Music at New Wilmington, Pa.
Louise Hepp, Agnes Scott College, Decatur, Ga.
Franklin G. Hopkins, Mackenzie School, Dobbs Ferry, N. Y.

Pupils of Ernest A. Ash Play.

A pupils' recital that had much to recommend it in the way of sincere meritorious achievement was that given by the students of Ernest A. Ash, May 21, at Chateau du Parc, Brooklyn, N. Y.

Elizabeth Reeside Going Abroad.

The contemplated residence abroad this summer and the coming winter of Elizabeth Reeside, soprano, has been definitely decided upon and the young singer will depart with her parents, Mr. and Mrs. Howard Reeside, on the steamship Moltke, sailing from New York July 7.

Miss Reeside's successful appearance last winter with the Washington Symphony Orchestra, Heinrich Hammer director, is still a topic of conversation in Washington



ELIZABETH REESIDE.

society, the event deciding Miss Reeside to give up society and make her debut in opera. She will sing in Milan at least twice a week the coming winter and is to sing in "Boheme" at the Milan Carnival, an annual fete of some weeks' duration. Miss Reeside already has some three or four operas in her repertory and has just added "Faust," an accomplishment of less than four weeks.

Bauer Will Return Two Years Hence.

So successful has Harold Bauer's season been that the pianist has definitely decided to return to America for the season of 1913-14 under the management of Loudon Charlton. This decision was reached when Mr. Bauer returned from his long tour to the Pacific Coast, only to find that there were so many demands for his appearance this spring that even a postponement of his sailing would not permit him to fill all the engagements offered.

Over eighty appearances already have been filled by Harold Bauer this season. They include not only engagements with every symphony orchestra of importance—no less than twelve in all—but recital engagements on tour in addition to series of recitals given in New York, Chicago, Boston and other large cities. In San Francisco, as in the East, Mr. Bauer's playing created a furore, and supplementary recitals were given before the demand for appearances was exhausted.

An important factor of Bauer's season, and an interesting one, has been the call that has come to him from various colleges throughout the country. The music critics, without exception, have written only in praise of Bauer's remarkable playing.

The Italian opera company which should have given its representations in St. Petersburg at the New Theater Nicholas II, but has been unable to do so owing to the fire which destroyed that house, has opened its season at the New Conservatory.

THE AMERICAN LYCEUM INSTITUTE

Now Building Its Musical Talent List:
VOCALISTS, VIOLINISTS, 'CELLISTS,
HARPISTS, PIANISTS.

Lecture Recitals a Specialty

Apply to

FRANK DIXON

1746 Lamont Street, Washington, D. C.

Final Campus Concert.

May 14 the final concert of the Campus Concert Course was given in the New York University auditorium, New York City. The following program was rendered by Edith Chapman Goold, soprano, and Lambert Murphy, tenor, with Frank Bibb at the piano:

Duet, Plaisir d'amour.....	Martini
Tenor, Prize Song (Die Meistersinger)	Wagner
Soprano—	
Aubade (Roi d'Ys).....	Lala
La Belle du Roi.....	Holmes
Sterne mit dem gold'nen Füschen.....	Franz
Ein Traum	Grieg
Duet, Dear Love of Mine (Nadeshda)	Goring-Thomas
Tenor—	
Morning Hymn	Henschel
Her Rose	Coombs
I'll Sing Thee Songs of Araby.....	Clay
Daybreak	Daniels
Soprano—	
Across the Hills.....	Rummel
Love in May.....	Parker
Mammy's Song	Ware
The Rosy Morn.....	Ronald
Duet, Dammi ch'io beci (Madame Butterfly)	Puccini

The concert was followed by a reception and dance in the gymnasium.

Granville Music Festival.

The annual spring music festival of the Engwerson Choral Society, Carl Paige Wood, musical director, took place on May 22 and 23 at Granville, Ohio. At the first concert Mendelssohn's "Elijah" was given, with Edith Sage McDonald, soprano; Ruth Jeannette Bailey, contralto; Walter C. Earnest, tenor, and John Moyses Priske, bass, as soloists; Elizabeth Benedict, organist, and Ruth Esther Rockwood, accompanist.

The second concert was of miscellaneous character, with song groups by Mrs. McDonald, Elsa Hirschberg, contralto, and Mr. Earnest, Fannie J. Farrar and Sabine Hirschberg, accompanists.

The executive committee for 1911-1912 consists of Malcolm Enos Stickney, president; Allie Margaret Chrysler, vice-president; Dorothy Ruth Swartz, secretary-treasurer; Carl Paige Wood, trustee; James Watson, Wolfe, librarian.

Cairns in "Legend of St. Christopher."

Clifford Cairns, of New York, sang the bass part in Parker's "Legend of St. Christopher" recently, receiving the following press notices:

Clifford Cairns' voice was by far the best of the assemblage.—Philadelphia North American, April 19, 1912.

The soloists last night were fully up to the expectations of the audience. The part of Offusus was artistically sung by Clifford Cairns.—Philadelphia Record, April 19, 1912.

Clifford Cairns admirably sustained the exacting epic character of the central figure.—Philadelphia Ledger, April 19, 1912.

Offusus, sung by Clifford Cairns, whose baritone has that rich, velvety quality so immediately gratifying.—Philadelphia Evening Item, April 19, 1912.

The bass music was competently rendered by Clifford Cairns.—Philadelphia Inquirer, April 19, 1912.

Lena Mason Praised.

Lena Mason, pupil of Giorgio M. Sulli, of New York, is meeting with brilliant success with the Aborn Grand Opera Company, particularly in the role of Olympia in "The Tales of Hoffmann," as the following press extracts testify:

A pleasant surprise was Lena Mason as Olympia. She has a coloratura soprano of good range and unusual flexibility. Her acting, too, was excellent. —Brooklyn Citizen, April 23, 1912.

There were three notable features in the entertainment among them the delightful interpretation of the role of



LENA MASON.

Olympia by Lena Mason. . . . One of the pleasant surprises of the evening was the charming manner in which Miss Mason enacted the role of the mechanical doll. She not only presents a fascinating stage picture as Olympia, but she has a voice of beautiful quality and much variety of color.—Washington Post, May 3, 1912.

One of the most pleasing and notable features of the evening was the work of Lena Mason as the mechanical doll, Olympia. She has excellent control over her clear, flexible soprano voice, and was forced to repeat her "Song of Olympia."—Washington Times, May 3, 1912.

The advent of Lena Mason, a decided acquisition to the company, was marked with unusual demonstrations of appreciation.

Miss Mason delightfully presented and sang the role of the mechanical doll. Miss Mason's voice is a soprano of great sweetness, wide range and exceeding flexibility, and her personality has a charm of its own that won favor at the outset.—Washington Evening Star, May 3, 1912.

Season 1912-13 Third American Tour



A. BONCI

The Wonderful Tenor, Master of "Bel Canto"

Management: HAENSEL & JONES,
1 East 42d Street, New York

(By Special Arrangement with A. CARBONE, Carnegie Hall)

KNABE PIANO USED

Irene Armstrong a Singer with Ideals.

Irene Armstrong, now under the management of Antonia Sawyer, has proved herself to be a singer with ideals. Miss Armstrong has youth, beauty, intelligence, but more remarkable than all of these is her musical nature. Although an American by birth Miss Armstrong has attracted notice on account of her authoritative interpretations of French songs and arias. More recently she has studied some new Debussy songs and in her programs one will find the best things from the works of Camille Saint-Saëns, for whom this American singer entertains the feeling that is akin to reverence.

Miss Armstrong lived long enough in Paris to absorb the atmosphere of the best French school. She studied with Jean de Reszke and also with Juliani, who died a few months ago.

In speaking with a MUSICAL COURIER representative about herself Miss Armstrong said: "Since I have returned to America I have become convinced that we have as good teachers in this country as they have abroad, but I did enjoy my life on the other side, as every serious American student must. We get something that we need by living in the art circles of a foreign country, but at the same time, being intelligent, we also know that when it comes to the mere matter of lessons we can find teachers at home that equal the best in Europe."

"My plans for the summer will take me to Lake Champlain, where I shall sing at several musicales. I am to sing at the Hotel Champlain, in Plattsburg, N. Y., but there are to be other engagements of which Mrs. Sawyer will tell you later."

"In mentioning my love of French, remember that I also sing the German lieder and have been quite successful in oratorio. A singer these days may have specialties, but the public demands compel every artist to study daily in order to keep up with these demands. After all, the real life of a serious artist is self sacrifice for art's sake. We must look into the new compositions that are brought to our notice and keep constantly delving into the classics to find some treasures suited to our style and tempera-

ment. I love my work and I cannot tell how much I admire New York; it is a city that grows more interesting every year, and it is especially fascinating in the spring, during such days as we have toward the end of May. I



IRENE ARMSTRONG.

am from the Middle West; but no matter, now my home is New York."

Mrs. Sawyer informed THE MUSICAL COURIER representative that Miss Armstrong would appear next season in

some joint recitals with Franklin Holding, the young American violinist now studying in Europe with Anton Witte, concertmaster of the Boston Symphony Orchestra.

In the spring of 1911 Miss Armstrong made a tour with the St. Paul Symphony Orchestra. Her New York recital is another event that will be recalled with interest, but the future for this charming singer is rich with promise. Influential friends are interested in her, but that interest is deserved, since Miss Armstrong's artistic equipment entitles her to every opportunity that comes. Her voice is a lovely lyric soprano, with the flexibility that enables her to sing with ease the florid arias of the old school operas.

The following notices from New York, Chicago and Pittsburgh papers testify to the truthfulness of the statements here penned about Irene Armstrong:

The singer showed a commendable desire to lift her program out of conventional ruts. A prepossessing stage appearance and a soprano voice of good quality, and a good command of diction, especially in the English songs was Miss Armstrong's principal claim to acceptance. Her tone production was excellent and her style always appropriate.—New York Sun.

Irene Armstrong, a lyric soprano, made her first Metropolitan debut at Mendelssohn Hall on November 9 in a series of interesting French, German and English songs. The singer's success from a popular point of view was instantaneous, as attested by the musically cultured audience that heard her initial New York appearance.—New York World.

That personality counts was shown in a song recital of Irene Armstrong yesterday at Mendelssohn Hall. In interpretation, charm and power to move her audience Miss Armstrong was a song. Miss Armstrong affiliated with the Debussy emotions to the last degree and turned to the "Three Little White Kittens" by Pierne with equal interest and the Strauss lullaby with tenderness.—Daily Eagle, Brooklyn.

Miss Armstrong is the possessor of a soprano voice of high range, pleasing character and a good appreciation of what constitutes effective shading in vocal delivery. She enunciates with clearness, has temperament and musical feeling and the voice is well placed.—Chicago Tribune.

The singer displayed a cultivated voice, power and brilliance, and was received with every mark of favor by a large and critical audience. The recital was altogether a finished one and in the best imaginable taste throughout.—Chicago Chronicle.

To an audience which comfortably filled Music Hall, Irene Armstrong appeared last night in a song recital. She selected an ambitious program for her initial appearance in Chicago, and one which was calculated to try the powers of any singer. Her voice is a flexible soprano of good range and sympathetic quality. She is serious, is naturally musical, and has an attractive stage presence. Her lyric soprano voice of pleasing quality and she sang the difficult Her success with the audience was complete and the recital made a decidedly favorable impression.—Chicago Inter Ocean.

The selections from Mendelssohn's unfinished opera, "Loreley," introduced Miss Armstrong as soloist. She is the possessor of a solos with taste and intelligence.—Pittsburgh Dispatch.

University Festival Chorus.

James C. Egbert, director of the summer session at Columbia University, New York, makes the following announcement:

The festival chorus will give two or more concerts during the summer session of the university.

In order to fill the places of those members of the permanent chorus who expect to be out of town during the summer, additional singers will be admitted to membership. Application should be made in writing to the conductor, Walter Henry Hall, at the university, who will appoint hearings. Early application is desired, as the chorus is necessarily limited.

Rehearsals will be held at Earl Hall, on Mondays, Wednesdays and Fridays at 8 p. m., commencing on Monday, July 8, and ending on Monday, August 5.

Experienced singers, with the conductor's approval, may be excused from the full number of rehearsals, but must attend enough to qualify for each performance.

There are no membership dues.

There will be no charge for the music used.

Members will receive escort tickets for each concert.

Earl Hall, on the campus, west of the library, may be reached by Broadway or Amsterdam avenue surface cars, or by Broadway subway to 116th street station.

PROGRAMS.

Tuesday evening, August 6—"The Messiah."

Thursday evening, August 8—"St. Paul" (Part I) and selections from "Die Meistersinger."

The chorus will be assisted by Marie Stoddart, soprano; Mildred Potter, contralto; Lambert Murphy, tenor; Clifford Cairns, bass, and full professional orchestra.

Leontine de Ahna Sails June 6.

Leontine de Ahna, the well known singer and teacher, will sail for Europe, June 6, on the Victoria Luisa and will spend her vacation in Germany. She will return to New York about the middle of October and reopen her studio.

IRENE ARMSTRONG

SOPRANO
Recital Programs
Management:
ANTONIA SAWYER
1425-BROADWAY

Leading Opera and Musical Agency of Italy. Under the Management of

CAV. GIUSEPPE LUSARDI

Via San Pietro all'orto 16, MILAN, ITALY

Official agent of the leading Italian Opera Houses as well as the chief opera houses of Spain, Portugal, Russia, North and South America and other countries. Engagements made and debutants placed. Advice and suggestions as to vocal teachers and operatic style instructors.



GUILMANT METHOD

TAUGHT BY

WILLIAM C. CARL

AT THE

GUILMANT ORGAN SCHOOL

Send for Catalogue 44 West 12th Street, New York

SCHUMANN-HEINK

Direction: THE WOLFSOHN MUSICAL AGENCY, 1 West 34th Street, New York

"STEINWAY PIANO USED"

Pacific Coast Tour, February-March. America until June.

Dates Now Booking, Season 1912-1913

CENTRAL NEW YORK MUSIC FESTIVAL.

The Central New York music festival, held in the New Arena at Syracuse, N. Y., May 14, 15 and 16, was briefly referred to in THE MUSICAL COURIER last week. There were three evening concerts and two matinees. The soloists included Alma Gluck, soprano of the Metropolitan Opera Company; Gertrude Rennyson, soprano; Sibyl Sammis-MacDermid, soprano; Corinne Welsh, contralto; Alessandro Bonci, tenor; Paul Althouse, tenor; Frederick Weld, baritone; Arthur Middleton, bass; Richard G. Calthrop, bass; Arthur Shattuck, pianist; Maude Clark, harpist. The New York Symphony Orchestra, the Central New York Festival Chorus and a children's chorus united with the solo forces in presenting a series of remarkable programs. The local conductors were Tom Ward, Ray B. Finel and John J. Raleigh.

The programs for the five concerts follow:

TUESDAY EVENING, MAY 14, 8.15 O'CLOCK.

Lohengrin Wagner
Prelude, Act I.
Elsa's Dream, Act I. Miss Rennyson.
Prayer and Finale, Act I. Wagner
Miss Rennyson, Miss Welsh, Mr. Althouse,
Mr. Middleton, Mr. Calthrop.
Flying Dutchman Wagner
Spinning Chorus, Act II.
Ballade Senta, Act II. Miss Rennyson.
Tannhäuser Wagner
Wolfram's Song, Act II.
Song to the Evening Star, Act III. Frederick Weld.
Parsifal Wagner
March of the Knights of the Grail.
Meistersinger Wagner
Prelude.
Prize Song. Mr. Althouse.
Quintet.
Miss Rennyson, Miss Welsh, Mr. Althouse,
Mr. Middleton, Mr. Weld.

WEDNESDAY AFTERNOON, MAY 15, 2.15 O'CLOCK.

Symphony No. 5 Tchaikowsky
Concerto for piano in B flat minor, with orchestra. Tchaikowsky
(First movement.)
Mr. Shattuck.
Overture, Spring Goldmark
Air from La Juive Halevy
Miss Rennyson.
Hungarian Rhapsody No. 1 Liszt

WEDNESDAY EVENING, MAY 15, 8.15 O'CLOCK.

Overture, Walthari William Berwald

Oratorio, The Seasons Haydn
Madame MacDermid, Mr. Althouse and Mr. Middleton, soloists.

THURSDAY AFTERNOON, MAY 16, 2.15 O'CLOCK.

Overture, Mignon Thomas
Sanctus from Twelfth Mass. Mozart
Spinning Song Massenet
Under the Trees Massenet
Cello, Mr. Keefer; clarinet, Mr. Langenus.
Harp solo, Danse des Sylphes. Godefroid
Miss Clark.
Songs James G. MacDermid
Love's Great Song.
Charity.
Fulfillment. Madame MacDermid.

Allegretto from Symphony No. 8. Beethoven
Lift Thine Eyes Mendelssohn
Last Night Kjerulf
Children's Chorus.

Two Russian folk songs—
Cradle Song Liadow
Song of the Mosquito Liadow
Waltz, Voices of Spring. Strauss
Song of the Bells Aldwych
Children's Chorus.

THURSDAY EVENING, MAY 16, 8.15 O'CLOCK.

Overture, William Tell Rossini
Aria, Che Gelida Manina (La Boheme). Puccini
Mr. Bonci.
Intermezzo from The Jewels of the Madonna (new, first
time) Wolf-Ferrari
Aria, Un bel di vedremo (Madame Butterfly). Puccini
Madame Gluck.
Stabat Mater Rossini
Madame Gluck, Miss Welsh, Mr. Bonci,
Mr. Middleton and Chorus.

The officers and guarantors of the Festival Association are: Donald Dey, president; Fred R. Peck, first vice president; Thomas W. Meachem, second vice president; Warren E. Day, secretary; James M. Gilbert, treasurer. Ladies' Auxiliary: Mrs. Hamilton S. White, president; Agnes Smith, secretary. Guarantors: C. Loomis Allen, James Barnes, Edward K. Butler, Austin C. Chase, Carleton A. Chase, Melville A. Clark, John S. Conway, Hon. William Cowie, Warren E. Day, Donald Dey, Prof. Edgar A. Emens, James M. Gilbert, W. Page Hitchcock, Charles G. Herbert, Salem Hyde, Edward Joy, Dr. Julius H. Kevand, Kendrick A. Luther, Thomas W. Meachem, Fred R. Peck, Edward I. Rice, Frederick W. Rockwell, Charles W. Snow, Dr. John Van Duyn and Victor Vernon.

WASHINGTON

The Kearsaw Apartment,
WASHINGTON, D. C., May 24, 1912.

Felix Garziglia, concert pianist and teacher, presented one of his advanced pupils, Russell I. Hill, in recital on Friday evening, May 17. Mr. Hill showed fine training and brilliancy in the performance of an ambitious program of compositions by Mendelssohn, Schumann, Chopin, Moszkowski and Liszt. Monday, May 20, Mr. Garziglia gave a pupils' recital at his studio in Mozart Place. Mr. and Mrs. Felix Garziglia sail for Italy Saturday, May 25.

The series of afternoon musicales given by Mrs. Warner A. Gibbs at "The Manor" are proving very popular under the patronage of Vicomtesse d'Azy, Mrs. Champ Clark and Mrs. Oscar Underwood. For the musicale on May 15 Mrs. Gibbs sang a group of songs by Grieg, Massenct, Salter and Spross, and a duet, "It Was a Lover and His Lass," by Walthew, with Joseph Whittemore, tenor.

Elizabeth Reeside, accompanied by her parents, Mr. and Mrs. Howard Reeside, will sail from New York, July 7, on the steamship Moltke for Milan.

Oscar Franklin Comstock had the assistance of a chorus of seventy voices on Tuesday, May 14, when he dedicated the new organ at Trinity Church.

Clarine McCarty, teacher of piano, presented a large class in recital at Foundry M. E. Church, Monday, May 20. Miss McCarty will soon visit New York to complete arrangements for a concert tour for next winter.

It is to be hoped that the announced engagement of Charles Trowbridge Tittman to Jean Crosby will not pre-

vent this fine basso from continuing his recitals, the most successful one of the past winter being on the occasion of the annual reception of the Musical Club of Plainfield, N. J. Mr. Tittman's program included numbers by Mozart, Beethoven, Martini, Carissimi, Flegier, Henschel, etc., and were received by the club members with enthusiasm and a promised re-engagement. Mr. Tittman is solo bass at the historic St. John's Church.

Ethel Tozier, pianist, is expected home this week from an extended Western trip as soloist with the Herbert Orchestra. Miss Tozier's playing received praise wherever she was heard, which included most of the large towns of the South and Southwest.

The Aborn English Opera Company is giving creditable performances at the National Theater. Dick Root.

The Musicians' Club.

The musical entertainments, which have been such a popular feature of the work of the Musicians' Club of New York on Sunday evenings during the season have been discontinued, but many members always gather at the club rooms on that evening, and charming little informal programs of music are heard. A la carte refreshments are served during the evening.

The club gave another dance in the club rooms on Saturday evening of last week, May 25.

The daily accessions to the membership of the club are an encouraging indication of a speedy arrival at far beyond the one thousand mark.

At a recent meeting of the board of governors the Evening Post was appointed the official organ of the club.

Adriano **ARIANI**
ARTIST PIANIST of Rome
Available entire season in concert
Address: Haessel & Jones, 1 East 42nd Street, New York

Christine MILLER
CONTRALTO
1003 Heberton Ave.,
Pittsburgh, Pa. Soloist
at Cincinnati May Festival,
1912 and at Worcester—second appearance.

EDGAR STILLMAN-KELLEY
STEINWAY HALL, NEW YORK, N. Y.

FÉLIX FOX PIANIST
Management, Season 1912-13, Mrs. PAUL SUTONIS, 1 West 34th St., New York

ELLA BACHUS-BEHR
Pianist, Teacher, Vocal Coach, Accompanist
Reference: Louise Homer, Frederic Martin
Address: 69 West 88th Street, New York.

American String Quartette
Exclusive Management; Walter R. Anderson
5 West 38th Street New York

WM. H. PAGDIN TENOR
Exclusive Direction
WALTER R. ANDERSON
5 West 38th Street, New York

ROBYN COACHING FOR
CHURCH AND
OPERA
450 Riverside Drive New York

Mrs. CARL ALVES
SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
Opera, Oratorio and Lieder
Leipsic, Kaiser Wilhelmstr., 61

E. PUYANS Flute Soloist
Available for
Address care ANTONIA SAWYER
1426 Broadway New York
Concerts and Recitals

Mme. von KLENNER
America's Authorized Representative of the Great
GARCIA VOCAL METHOD
Repertoire, Style, Tradition
301 WEST 57TH STREET

ALICE NIELSEN
Seasons 1912-13-14-15
Exclusive Management
CHAS. L. WAGNER,
R. E. JOHNSTON
Associate Manager
Commercial Trust Building New York

Mme. GARRIE BRIDEWELL
Contralto
Formerly with the Metropolitan Opera Company
Announces that she is now available for Concert, Oratorio and Operatic Engagements
Sole Representative:
RALPH EDMUNDS
26 Gramercy Park New York

Performance of Draeseke's Great "Mysterium, Christus" in Dresden by the Kittel Chorus of Berlin.

DRESDEN, May 9, 1912.

For many years past, surprise has been expressed in musical circles because the greatest work of the famous German composer, Felix Draeseke, the "Mysterium, Christus," which is a grand oratorio in three parts, has found no performance, as a whole, in the city of the composer's residence. Reasons for this are to be found in the existing musical conditions of Dresden, which, for a large art center, are almost anomalous. For instance, there is in Dresden no city orchestra whose engagements permit of devoting such a length of time to the requisite number of rehearsals for such a great work. Also, the forces here as to a choral union of four or five hundred voices are not in a position for giving unitedly the work demanded, which presents enormous difficulties and requires many rehearsals. Then the general character of the work, which is complex, somewhat severe in style, though in parts overwhelmingly grand and lofty, is not such as on first presentation would attract the general public.

Only after study and many hearings would it come into full and rightful recognition as a rule. For years publishers were shy of taking upon themselves the risk of its publication, and so it has happened that in April just past the first general performance of this Trilogy as a whole was undertaken by the Kittel Chorus in Berlin, where it made such an overpowering impression that musicians in Dresden felt it almost incumbent upon them to give this oratorio a hearing here.

As the court orchestra here, which must be reckoned among the greatest orchestras of the world, was not in position to undertake the performance, the Chemnitz Orchestra was engaged, and this was enlarged by as many members from the royal capella as could be well spared. The Kittel Chorus, strengthened by a large number of voices from choral unions here, among whom were the Women's Chorus of Bernhard Schneider, consented to repeat their performance in Dresden, and so after the formation of a large honorary committee, including almost all the prominent names of Dresden's higher circles and leading musicians, the preparation for the first Dresden performance was begun, and soon the parts were ready for the first rehearsals. The difficulties in the way of many such rehearsals must be quite apparent. They necessitate the frequent journeys of the Kittel Chorus to Dresden, or of the Dresden artists to Berlin; yet, notwithstanding this and many other difficulties, the performance of the first parts of the Trilogy was given with tremendous effect last Sunday in the Dreikönigs Kirche, when an audience of 2,000 gathered, notwithstanding that it was a beautiful May day, when it is the custom of the German public to make Sunday excursions into the country.

As before indicated, the forces of the Kittel Chorus, of 350 voices from Berlin, the Chemnitz Orchestra, strengthened by members from the royal capella, and large numbers drawn from Dresden's choral unions, including the Damen Chor of Bernhard Schneider, of 100 voices, and the grand organ, were all united, and assisted by the following artists: Perron, baritone (Christus); Rüdiger (John the Baptist); Lordmann (Simeon); Bergmann (Satan). Other parts were taken by Porth (bass) and Trede. The two chief sopranos are Gertrude Steinweg, who sang the same parts in Berlin, and Elsa Schjelderup. Alto parts were taken by Frau Rahm-Rennebaum and Fräulein Ottermann. All of these are thorough and earnest artists; some of them, like Perron, Rüdiger, Lordmann and Trede, are from the court opera here; others, like Bergmann (very strong in the part of Satan) and Porth, are artists of long-proved ability and well known singers.

All entered into the work with great zeal and devotion. Hence, except for the lack of numerous rehearsals, scarcely better conditions could have been desired than were those of the first performance of the Introduction and first part of the Trilogy, last Sunday evening, May 5.

Now, as to the work itself, only a meagre impression may be gained from the piano score of the whole general effect of this great oratorio. With the instinct of genius Draeseke has thought all this work on a grand plan, the chorus, as in the great mass of voices, and not as single voices, could give it. There can be no conception of its power, grandeur or force, except as one hears it, the great grand sweep of the full chorus of 500 voices, with the soaring tones of the grand organ, which was played in this case by Dr. Schnorr von Carolsfeld and the accompanying full orchestra. Then the great tonal flow is overpowering, and even the soli have altogether a different effect in these surroundings, while all the parts, to be perceived in their true significance, must be heard together. Only those accustomed to think and conceive of such work

in the great tonal mass, can form any adequate idea of the power, the profound depths, the lofty heights of this greatest of modern oratorios, though in its own way the great oratorio of Prof. Albert Fuchs' "Blessed are the Dead," is equally monumental, yet not in the same sense. A fact worthy of chronicling is that both of these oratorios were the work of Dresden musicians.

In respect to the "Christus, Mysterium," it has been maintained by many that nothing like it, in power, grandeur and inherent musical worth, has been composed since the days of Bach; indeed, as to its great difficulties, it is clear that in many respects the great oratorios of Bach present but portions, if even these, that may be placed in comparison.

As the first tones of the Introduction of the Mysterium, the chorus, "Finsterniss bedeckt das Erdrich" (Darkness Covereth the Earth), we are at once given the intimation that here a hand of unusual power and might has been at work, yet is only an intimation of what is to follow in the other choruses, especially in "Wir sehen seine Herrlichkeit" and the closing chorus, "Machet die Tore weit," which in majesty and sublimity surpasses anything we hitherto have heard of this kind. Beside this opening chorus, before mentioned, in the introductory part (The Birth of Christ), which is of particular and wonderful effect, are those scenes of the baptism in Part I; for instance, "Ud alle Fleisch soll den Heiland Gottes schauen"; yet it must be confessed that it is unusual to hear the voice of the rugged and austere John given to the softer, sweeter tones of a tenor voice as Draeseke has done. The reason for this is that the part of Christus is assigned to a baritone, and as other parts, like that of Simeon, Satan, etc., etc., required distinctly the bass, the tenor parts were lacking. From the time that the voice of the Christus is heard from the pregnant voice of Perron, up to the closing chorus, the first oratorio increases in power and inspiration, until the climax is reached in the words "Machet die Tore weit," a chorus for 500 voices of simply monumental greatness, to which not any chorus of the great Handel oratorios may be compared.

The scene between our Lord and Satan in the temptation is most dramatic and stirring, and here Perron and Bergmann vied with each other, and with such a degree of potent force that the whole scene appears to be vividly brought before the eyes as well as the ears of the listener. Space is not sufficient to give an exhaustive or comprehensive account of this composition; suffice it to say that bold harmonies and dissonances, often unresolved, a constant change of key, characteristic figures, descriptive of this or that idea, grand, bold dramatic effects, tonal pictures, etc., etc., mark the work throughout.

There is occasional use made of the Gregorian chant and of the Chorale; also free contrapuntal work that would almost seem to surpass the great Bach, even if not always of the same lofty and sustained inspiration. Throughout there is the evident intention to achieve dramatic effects. On the other hand, there is just as clear an intention to create the feeling of devout devotion or "Andacht," as the Germans would say. With a kind of grand simplicity, quite sublime in its way, Draeseke understands with one bold or skillful stroke of his pen how to convey to his hearers the full pregnancy of the deep significance of his ideas.

The son of a court preacher in Switzerland, and educated in a religious atmosphere, Draeseke has drawn from the sources of a profoundly religious nature, and has revealed to us the innermost depths of his soul, and hence has imparted to the whole work a highly spiritual and deeply psychological character. The great audience of 2,000 people, while not allowed or probably not willing to applaud within the sacred precincts of church walls, left the house visibly and deeply impressed with an expressive silence and with feelings no doubt far too deep for words, or for any outward expression, after hearing the last tones of that grand and sublime chorus.

The next performance, which takes up the second part of the Trilogy, is to take place in the same place on the following Sunday. Now, as to this performance as a whole, it would decidedly have gained in grandeur and dramatic breadth had the tempi been retarded, as according to the first directions of the composer. Then more impressive results of certain very devout portions would have been achieved by more marked pianissimo and piano shadings, just as they, too, are denoted by Draeseke in the score. Certain inaccuracies of a singer or two in their different parts must be ascribed to the few rehearsals and the insufficient time given to the complete mastery of its tremendous difficulties. Yet, as a whole, it was neverthe-

less a worthy performance and great thanks and appreciation are due to the Kittel Chorus and its indefatigable director for the immense amount of time and work they have devoted to it.

E. POTTER-FRISSELL.

NORFOLK, CONN., FESTIVAL.

The twentieth annual music festival given under the auspices of Carl Stoeckel, of Norfolk, Conn., on the evenings of June 4, 5, 6, will include the following programs, with their splendid array of soloists and Messrs. Paine and Mees, conductors:

TUESDAY, JUNE 4.
(Evening concert at 7:45 o'clock in the music shed.)

PART I.
A Tale of Old Japan.....Coleridge-Taylor
Chorus of 425 voices. Orchestra of seventy players with solos by Madame Gluck, Miss Keyes, Mr. Murphy, Mr. Whitehill. Conductor, Mr. Paine.
(This work was composed for the Union.)
Violin concerto.....Coleridge-Taylor
Madame Powell and orchestra. Conductor, Mr. Mees.
(First rendition. Composed for this concert.)

PART II.
Aphrodite, orchestral fantasia.....Chadwick
(Composed for this concert and conducted by the composer.)
Evening Star.....Wagner
Mr. Whitehill and orchestra.
Hungarian Rhapsodie No. 2.....Liszt
Festival Chorale.....Battell

WEDNESDAY, JUNE 5.
Mendelssohn's oratorio, Elijah.
Chorus of 425 voices. Orchestra of seventy players, with solos by Madame Gluck, Miss Keyes, Mr. Martin, Mr. Witherspoon. Conductor, Mr. Paine.

THURSDAY, JUNE 6.
Conductors, Mr. Herbert and Mr. Mees.
PART I.
Sakuntala.....Goldmark
Aria, Louise.....Chaprentier
Hark! the Lark.....Bishop
Madame Gluck.
Flute obligato, Mr. Stoeckel.
Allegretto from symphony.....Beethoven
Violin concerto.....Tchaikowsky
Miss Parlow.

Selection.....Lumbye
Orchestra.
PART II.
Natoma.....Herbert
Conducted by the composer.
Hindu Song.....Rimsky-Korsakow
Indian Song.....Cadmian
Hopak.....Moussorsky
Madame Gluck.
Tarentelle, for flute and clarinet.....Saint-Saëns
Mr. Stoeckel, Mr. Belucci, and orchestra.
The Last Spring.....Grieg
Angels' Dance, Vita Nuova.....Wolf-Ferrari
Il Re Pastore.....Mozart
Madame Gluck.
Violin obligato, Miss Parlow.
Kaiser March.....Wagner

Alice Garrigue Mott's Season

Alice Garrigue Mott's most successful season will close June 1, and she will sail soon after for her summer holiday in Europe. She has planned to rest in the Alps.

Carrie Bridewell, formerly of the Metropolitan Opera House, Covent Garden (London), and the Vienna Opera House, is to open her concert tour in America at the Maine Festival in October. Madame Bridewell is under the management of Ralph Edmunds.

Marguerite Lemon, formerly of the Metropolitan Opera House and more recently engaged at Covent Garden, London, and the opera houses in Rome, Italy, Mainz and Wiesbaden, Germany, begins a concert tour of this country early in the autumn, under the management of M. H. Hanson.

Lilly Dorn, the talented Viennese (formerly of the Vienna, Prague and Cologne Operas) who came to America to study with Alice Garrigue Mott, is engaged for a tour beginning October.

Hazel Kaiser, soprano of Temple Beth-El, Fifth avenue, New York, and of the Baptist Church, Plainfield, N. J., soon starts on a concert tour from her native town, Kansas City.

Marie Redmond, lyric soprano, is engaged by Alfred Robyn for a concert tour beginning June 1. Miss Redmond returns September 15 to prepare programs for a winter tour, under the same management.

Max Salzinger, of the Vienna Opera, who has come to America to study with Madame Mott, will be heard in opera and concerts here before returning to Europe. The artistic singing of Madame Mott's artist pupils, Carrie Bridewell, Marguerite Lemon, Minna Jovelli and Lilly Dorn in Europe has attracted singers from abroad to America for the purpose of studying with this teacher.

University of Chicago Course.

Charles L. Wagner, associate manager with R. E. Johnston, New York, announces one recital each by Alice Nielsen, Ysaie and Ganz among the other attractions for the University of Chicago Music Course.

DRESDEN

Dresden Bureau of THE MUSICAL COURIER.
EISENSTUCKSTR. 16, April 25, 1912.

The recitation evening of Frau Alice Politz and the short exposition of Chinese and Japanese literature delivered before the recitation by Dr. Daffner proved an event of unusual interest. What a wealth of suggestion, what a host of fragrant recollections, of delicate, evanescent, fleeting impressions of sentiment and fancy; what a breath from perfumed zephyrs and soft budding blossoms! also, what a tragedy of human sorrow and suffering, what simple pictures of youth, age and devotion were, so to speak, wafted over us as we listened to the soft, resonant, dulcet tones of Frau Politz's lovely suggestive voice while reading to us scenes and sketches of another land and culture infinitely more ancient than ours, yet how like to the most modern expressions of modern times were they! This only proves that art is universal; that humanity is the same the world over; that all nations and all peoples are subject to the same feelings and emotions as ours; that love, devotion, tragedy and sorrow, humor and fancy are as old as the world and for that matter as ancient as Time itself. Frau Politz Daffner was dressed in something like a Chinese costume, the decorations of the podium were all taken from Chinese wares and art, so that this thoroughly completed the illusion of being carried into the land of soft breezes and fragrant blossoms, into that land of ancient culture from which we could all learn to our advantage and profit. Dr. Daffner's address gave a clear idea of the main characteristics of Chinese and Japanese poetry and rhythm or lack of rhythm, of the language itself and of the main features of their literature and history. Many floral tributes and the heartiest applause testified to the appreciation of these artists' audience.

Saturday, March 23, Edyth Walker gave her liederabend before a large and distinguished audience. The singer looked youthful and fresh and her lovely voice shows no signs of age. Yet for those who knew her beautiful rich mezzo and alto tones of another time, it is not without a sense of having missed something one loved when one hears the high soaring tones of the dramatic soprano into which she has transformed her voice of earlier days. Yet this change is not wholly to be regretted, for by it her choice of songs has been increased and her whole repertory widely enlarged. Thus the program showed songs of Schubert, Brahms, Pfitzner, Strauss, and some newer ones from Mahler and Gustav Brecher, that proved a complete change from the old beaten track; in fact they brought us something so original, so individual, so strong and convincing that one may welcome them as valuable additions to song literature and as an enrichment of song. With wonderful power, with marked sense for style and characteristic, and in magnificent organlike tones did Miss Walker render them, earning thereby the most marked demonstration of recognition and approval from her hearers so that one or two of Gustav Brecher's songs had to be repeated. The composer sat at the piano and accompanied throughout with such ability that the whole ensemble was most artistic. Only one fault may be found, namely, is not Miss Walker in danger of straining her vocal cords by this change? A slight flattening of one or two important tones would indicate some danger, as well as some loss of her former great noblesse of tone.

The piano recital of Felix Wernow showed this genial pianist much in the same light in which we have before heard him. For instance, when Herr Wernow devotes himself to a ripe or older work of art then he is for the most part the finished artist, the man of feeling, depth and penetration with a marked sense of what the German might term the "Weihe" in a great and lofty work of art. All this was evident in his selections from Brahms, and especially in the great Liszt sonata in one movement, which was in fact a demonstration of high art seldom heard. This program presented those compositions of Roland Bocquet which are a feature of Wernow's repertory. The first number Ballade No. 4 in B) was a first performance and denoted something stronger than we have yet heard from Bocquet, who leans more toward the soft, dreamy, erotic style manifested in the "Prelude" and "Souvenir" on the same program. Bocquet's trend is so markedly toward Strauss and Debussy that even the most uninitiated would detect it. These works were received with storm of applause and the composer was loudly called for, but failed to appear. In the last "Orientalische Fantasie" of Balakirew, Wernow then allowed his old faults to appear, namely, in the bravura his still untamed temperament runs away with him; he becomes by taking too rapid a tempo, indistinct, unfinished and storms wildly through such a work so that not only the thematic matter but the entire musical contour of the piece is lost. It

is the old temptation of the great virtuoso to display his wares. Bocquet was, however, recalled with marked demonstrations of recognition throughout the evening. Rightly guided, Wernow may become a world renowned pianist.

A very interesting evening was spent last Thursday evening in the Hotel New York, when the Rev. Mr. Wright delivered a most enjoyable lecture on the poet Robert Burns, giving a résumé of his work. Most valuable assistance had been secured in the person of Mr. Petri, of the Chemnitz Royal Opera, who, with Mrs. Wm. Watson, sang many of the songs, the latter giving some illustrative readings in her well known charming manner. Mr. Petri has a fine tenor voice and his touching and pathetic manner in rendering some of these old time favorites was decidedly the success of the evening. His wife accompanied at the piano with fine taste and discretion. Mr. Petri, who was engaged for three years at the Hamburg Opera, is studying now again in Berlin, as his voice which was formerly a baritone has developed into a tenor and his prospects when this is accomplished will or should be of the brightest. Mr. Wright gave a very interesting sketch of the life of Burns, and in describing his characteristics as a poet touched upon his manlyness, namely, his love of nature, his love of humanity, his sympathy and feeling for honest poverty and true manhood, his keen insight into persons and things, etc., etc. Mrs. Watson sang "Comin' thro' the Rye," and a very winning duet with Mr. Petri.

Pergolese's "Stabat Mater" was rendered last Sunday evening by the choir of All Saints' English Church, Mr. Mallinson presiding at the organ and the church choir of the young ladies' voices giving the chorus parts, while Miss Bahnsen Mallinson and Miss Betty M. Baird rendered the soprano and alto soli, these last mentioned being under the instruction of Mrs. Mallinson. The history of this "Stabat Mater" is well known. It was the first composed after that of Scarlatti, and was destined to take the place of the latter by way of variety in the Confraternity of San Luigi di Palazzo. Pergolese was then only a very young man of twenty-five or twenty-six years of age. Owing to special hindrances he was not able to finish it at once, but like Mozart and his famous requiem composed the latter parts literally on his deathbed. Pergolese, neglected and apparently but lightly esteemed during his lifetime, became famous after his death, and soon this "Stabat Mater" became justly celebrated for its pathos and sweetness. Written for women's voices and for string orchestra, characterized throughout by graceful if rather light style, it has been described as a work "studied with passages of sweet euphony, skillful and effective in vocal scoring, and gracefully melodious," etc. Great praise is due to the young choir who gave so much earnest work to its preparation and to the soloists also. But behind them the guiding hand of Dr. and Mrs. Mallinson should not be forgotten, for the rendition and interpretation of this simple old style music, dating back to the early Italian school (Pergolese was born in 1710), requires no small skill and mastery, and is in fact a task for great artists like them.

At the closing test concert of the Dresdner Musik Schule in the Vereinshaus last Thursday an elaborate program was presented. After the "Coriolan Overture" of Beethoven, played by the school orchestra under the able leadership of Kappellmeister R. Becker, and the violin concerto of Beethoven, played by a pupil of Johannes Striegler, two rather ambitious works considering the age of the pupils, were given, namely the andante spianato and polonaise in E flat major of Chopin for piano and orchestra, and the great Grieg concerto. Both of these works in our opinion suffered a little by reason of the rather rapid tempi taken by the orchestra, for although the work of this orchestra in itself was highly commendable, yet such tempi as were then taken would be considered quite enough for famous virtuosos. The result was that the young pupils had a task given them somewhat above their powers, and unnecessarily, for in our opinion the work of Grieg especially suffers from too rapid a tempo. A composition given by a young pupil of the school under the tuition of Professor Juon is well worthy of mention here, as it is indicative of much promise and excellent guidance; we were unfortunately prevented from hearing a part of the program owing to engagements elsewhere, but suffice it to say that all the work evinced the usual good musicianship of pupil and teacher. The attendance was very large, the hall being crowded.

Two of the closing test concerts of the Dresden Conservatory have been of especial interest, namely, one de-

voted to sacred music given in the Kreuz Kirche, when among other works of Bach, Goldmark, P. Gerhardt, Rheinberger, Mendelssohn, Vieuxtemps, O. Wermann, etc., parts of the "Deutsches Requiem" of Brahms, were given. Of the organ pieces in general it can be emphatically stated that the work was of extraordinary excellence, almost all of it revealing mastery of an unusual order. The parts of the "Deutsches Requiem," on the other hand, suffered by reason of difficulties the soli presented for the soprano, who did not seem quite equal to the enormous task assigned to her. Yet the chorus class did admirably and the same may be said of the orchestral class of Striegler. The test concert following this took place Thursday March 21, in the Palmengarten. A Trio of Saint-Saëns, in E minor, for piano, violin and cello, proved a highly interesting piece of work and much praise should be bestowed upon the talented young pianist, Fräulein Löhrl, the fine violinist, Frau Burnett, from Fernshaw, England, pupil of Adrian Rappoldi, and the cellist, Herr Grossmann, pupil of Schilling. The song from Wagner's "Tannhäuser," "Blick ich umher," for baritone, sung by a pupil of Professor Mann's, had much to commend it. Other most interesting numbers were the aria from the "Barbier von Sevilla," sung by Fräulein Jürgens from Australia, the possessor of a very rare soprano voice and pupil of Fräulein Sievert; likewise another pupil, Fräulein van Renesse, who delivered the song cycle of Von Fielitz, "Schön Gretlein," in a rarely beautiful and impressive manner, so that both of these selections reflected the utmost credit upon pupil and teacher, being marked by unusual excellence both vocally and artistically. A striking and highly characteristic trio of Ed. Schütt was rendered by the ensemble class of Stenz, when the Baroness O'Byrne took the piano part. Herr Morgenstern, pupil of Bärtich, and Herr Franz, pupil of Stenz, took, respectively, the violin and cello parts. Other numbers from Weber (for clarinet), Chopin (piano concerto in F minor), and two selections for harp by Parish-Alvars and E. Schneckner deserve especial mention.

E. POTTER-FRISSELL.

Halevy Society Concert and Classes.

The Halevy Singing Society of New York, of which Leon M. Kramer is the musical director and Jacob B. Heyman the assistant musical director, gave a successful concert at Cooper Union, Saturday evening of last week. There was an excellent mixed chorus of 100 voices, with Sara Gurowitch, cellist; Madia Kibbia, contralto; Robert R. Rinder, baritone, and Jacob B. Heyman, pianist, as the soloists. The program was very attractive and enjoyed by an enthusiastic audience. This was the first time the Halevy Singing Society presented a chorus including women's voices; it was the nineteenth annual concert. The singers for the most part are recruited from the Halevy Singing Society sight singing classes which are held in all sections of Greater New York.

The lessons in sight reading are free; the Manhattan classes meet at the Educational League (Sunday at 2 p. m.), 183 Madison avenue; at the Young Women's Hebrew Association (Tuesdays at 8 p. m.), 157 Lexington avenue; at Mr. Kramer's studio, 157 East Ninety-fourth street (Wednesday evenings). The Kramer class is for sight readers only. The Bronx class meets at the Young Men's Hebrew Association, 1004 Boston Road (Monday evenings at 8 o'clock). A Thursday evening class meets at the University Settlement, 184 Eldridge street. A Thursday evening class also meets at 267 Vernon avenue, Brooklyn.

The officers of the Halevy Singing Society are: President, Jacob B. Heyman; vice president, Albert Sonberg; treasurer, Max Friedman; general secretary, Robert R. Rinder; librarian, William R. Krushelov.

The female chorus assembles for rehearsals at Mr. Kramer's studio, Wednesday evenings, and the male chorus on the same evening.

The Griswolds Leave California.

Putnam Griswold, the basso of the Metropolitan Opera Company, and Mrs. Griswold have left California, where they recently spent two weeks visiting old friends. For a part of the time they were entertained by Mrs. Hearst at her country home, near San Francisco, and also at the Fairmont Hotel, in the Golden Gate metropolis. Elizabeth Westgate, the pianist and composer, was another who entertained the Griswolds at her home in Alameda. Besides a dinner for the famous singer and his charming wife, Miss Westgate and her mother held a large reception in their honor, at which about fifty old friends of the Griswolds greeted them.

Otto Meyer on Long Trip.

Otto Meyer, violinist, will start on June 6 on an auto trip from his home in Denver, Colo., to La Porte, Ind. There he will study a new repertory with his sister, Marie Meyer-Tenbroeck, the pianist. In August he will return to Denver and resume teaching. Next year he will make a concert tour.

MUSIC IN COLUMBUS.

COLUMBUS, May 23, 1912.

Mabel Ebner, a Columbus singer, who has been in Boston the past two years studying with Priscilla White, will give a recital in the Chamber of Commerce Auditorium this evening. The assisting musicians will be: Alfred Rogerson Barrington, baritone; the Hidden String Quartet, composed of Reginald L. Hidden, Louis Goodman, Ernest Kershaw and Ferdinand Gardner, and Hazel Swann, accompanist. Miss Ebner was formerly a pupil of Millicent Brennan.

Mrs. Wilbur Thoburn Mills presents Mabel Rathbun in a complimentary organ recital Saturday afternoon, May 25, at 3.30 o'clock, in Broad Street Methodist Church. Cecil Fanning, baritone, and Mabel Dunn, violinist, will be the assisting artists.

Mrs. Cassius C. Corner gives a musicale at her home in East Rich street this evening, assisted by Cecil Fanning, baritone; Floyd Crooks, baritone, and Mabel Rathbun, accompanist. Mrs. Corner is a charming contralto.

Elizabeth Thompson Wilson presented her pupils, Mrs. Claire Graham Daniels, Bertha Fulton, Marie Howald, Belinda Pearce, Mary Louise Shepherd and William Powell, in a song recital in the Public Library Auditorium, Tuesday evening, May 21. A large audience received the pupils cordially and the recital was of more than usual interest. Mrs. Wilson accompanied all the pupils, making a beautiful ensemble. This was the first class of pupils Mrs. Wilson has presented to the public since she returned to Columbus from Granville, where she was for four or five years head of the vocal department of the Conservatory of Dennison University.

Elena L. Rouse gave a pupils' recital at her residence studio, 512 Lexington avenue, Friday evening, May 17. Another is announced for May 24.

Emily Church Benham, teacher of piano in the Wallace Conservatory, entertained the music students and faculty at her country home on Wednesday afternoon and for dinner. It was a most enjoyable outing for the guests, who are (teachers and students) in the midst of final examinations and recitals.

Herbert E. Hutchinson, of Columbus, who has charge of the vocal department at Mt. Union College at Scio, Ohio, presented one of his pupils, Mary Speck, in a song recital May 21, assisted by May Hutchinson, pianist.

Mrs. Rudolph Heid, Marie Miller, Doris Mull, Mildred Ebert and Florence May Scott will give a piano and song

recital Monday evening, June 3. All are pupils of Ella May Smith.

Alfred Rogerson Barrington sang in "Elijah" at Galion last week. The papers gave complimentary accounts of his work.

Ralph Courtright, of Columbus, a violin student in the Cincinnati Conservatory under the instruction of Pier Tirindelli, appeared in a recital at the conservatory Thursday evening of last week. He played a movement from David's E minor concerto.

Mabel Dunn, another Columbus pupil of Signor Tirindelli, of Cincinnati, who studied with him two years, soon will go to Europe for a season of instruction.

Louise Rinehart, a Columbus violinist, has had an improving year of study at the New England Conservatory. Miss Rinehart expects to return to Boston next season.

Cecil Fanning is having many engagements in and about Columbus prior to his trip abroad, where he expects to spend a year or more. Harry B. Turpin, his faithful teacher-accompanist and friend, has already preceded him and will meet Mr. Fanning in London.

Mabel Beddoe, a delightfully interesting mezzo contralto, spent a few days in Columbus the past week. Miss Beddoe was heard here at the Ohio Music Teachers' Association two years ago, making a deep impression for luscious tones, attractive style and charming personality. She is rapidly taking her place in the music world as a singer of real value, one who fills admirably a place in oratorio, song recital, costume concert or festival. She is as sure to sing in the Metropolitan, Chicago or Boston Grand Opera as she is alive, having uncommon dramatic ability in addition to her adequate vocal equipment. Besides she has tremendous capacity for work.

ELLA MAY SMITH.

Guilmant Organ School Commencement.

The invitations have been issued for the eleventh annual commencement and graduation exercises of the Guilmant Organ School, which will be held next Monday evening, June 3, at 8 o'clock, in the "Old First" Presbyterian Church, Fifth avenue and twelfth street, New York City, under the direction of William C. Carl.

The class of 1912 numbers four, together with three who have completed the post-graduate course. An interesting program has been arranged with the assistance of Max Bleyer, trumpeter, who will appear as soloist.

The admission is without ticket and the public is cordially invited to attend.

OBITUARY

Jan Blockx.

Jan Blockx, the famous Belgian composer, died in Antwerp (the city of his birth) last Wednesday, aged sixty-one. He was a pupil of Callaerts, Benoit and Louis Brassin, and attained some fame as a pianist before he decided to turn his attention more especially to composing. From 1886 until his death Blockx had been a teacher of harmony at the Antwerp Conservatoire and a musical director of the Cercle Artistique.

Celebrated chiefly in Belgium, Blockx was not unknown in New York, where his melodious and picturesque opera "La Princesse d'Auberge," was produced by Oscar Hammerstein at the Manhattan Opera. Other operas by Blockx are "Maitre Martin" and "Rita." His output included also choral and symphonic works, songs and instrumental pieces, solo and ensemble.

Music at a Kansas State College.

The Choral Union of the Kansas State Agricultural College at Manhattan, Kan., will present Sullivan's "Golden Legend" on June 12, under the direction of Alof Valley, head of the music department. The soloists engaged are Marie Sidenius Zendt, soprano; Jennie Johnson, contralto; David Duggan, tenor, and Leslie M. Baker, baritone.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

Miss Fannie G. Brines.

WANTED

SINGER WANTED—A leading lady desires a young man, accustomed to musical comedy work, who can play piano, sing, and must know how to waltz. A permanent engagement in vaudeville for the right party. Good appearance essential. Write full particulars. "Diligence," care of MUSICAL COURIER.

WELL KNOWN AMERICAN PIANIST VIRTUOSO, Leschetizky pupil, for many years in Europe, desires engagement as Head of Piano Department of first class conservatory. First communication to "PIANICUS," care this office.

PAULINE MEYER Pianist
Encl. Waaght, Harry Culbertson Fine Arts Bldg., Chicago
Personal address, 3146 Vernon Ave.

FAELTEN PIANOFORTE SCHOOL
CARL FAELTEN, Director
FOR PIANISTS AND MUSIC TEACHERS
SPECIAL DEPARTMENT FOR CHILDREN
26 Huntington Avenue, Boston 15th Year

Mme. VETTA-KARST
Scientific Voice Production. The Free "Forward"
Tone Taught by Practical Demonstration
Nine years abroad with the world's greatest
masters. The value of Mme. Karst's work is
recognized by the foremost artists; singers of in-
ternational fame seek her instruction and advice.
The Wegman School of Music Musical Art Building
ST. LOUIS, MO.

Mr. and Mrs. JOHN DENNIS MEHAN
SUMMER SESSION FOR SINGERS
July 8th to August 17th
Tel., 5946 Columbus Suite 70, Carnegie Hall

SHERWOOD
Founded by Wm. H. Sherwood,
Suite 713, Fine Arts Bldg., Chicago.
Summer term begins June 24, 1912.
MUSIC
Faculty includes: Piano—Georgia Kober,
Maurice Rosenfeld; Organ and theory—
Walter Keller; Vocal—W. A. Willett;
Violin—Bernhard Listemann. Public School
Music, Dramatic Art, French.
SCHOOL L. F. GETCHELL
Manager

BONCI
SAYS:
"MME. VALERI
is one of the very few teachers who
really know how to place a voice."
(Signed) A. BONCI
The Rockingham, 1748 Broadway

EMIL LIEBLING
Piano Teachers' Institute
July 1st to August 3d, 1912
AT KIMBALL HALL, CHICAGO
Address, EMIL LIEBLING, Kimball Hall, Chicago

Ernest KROEGER
Director KROEGER SCHOOL of MUSIC
Pianoforte Recitals and Lecture Recitals
Musical Art Building ST. LOUIS, MO.

GAMBLE CONCERT PARTY St. Paul and East in May
CHARLES WILSON GAMBLE, Pilot East End, Pittsburg, Pa.

ROYAL CONSERVATORIUM of MUSIC in LEIPSIC
Own building with one large concert hall and two small halls, also fifty teaching
rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 stu-
dents of all countries. Students received at Easter and Michaelmas each year, but for-
eigners received at any time, in accordance with page 9 of the regulations.
The course of tuition includes every branch of musical instruction, namely: Piano,
all stringed and wind instruments, organ, solo singing and thorough training for the
opera, chamber music, orchestra, and sacred music, theory, composition, history of
music, literature and aesthetics.
Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC DR. ROENTSCH

HUGO KORTSCHAK
VIOLINIST
BERLIN, GERMANY
Address Care of CONCERT DIRECTION H. WOLFF, - Flottwellstr. 1

DUNNING SYSTEM OF IMPROVED MUSIC
STUDY FOR BEGINNERS.
Send for information and booklets of indorse-
ments. Mrs. Carrie Louise Dunning, 11 West
36th St., New York City. Western address:
Portland, Ore.

KARL SCHNEIDER Baritone
CONCERT and INSTRUCTION
1705 Chestnut Street - Philadelphia Pa.

Katharine HOFFMANN Accompanist
WITH SCHUMANN-HEINK TOUR
Home Address: ST. PAUL

Mrs. Laura E. MORRILL
SCIENTIFIC VOICE CULTURE
Some prominent pupils: Lillia Snelling, Metro-
politan Opera; Winifred Mason, soloist First
Church Christ Scientist, Brooklyn; Henry Taylor,
tenor, formerly Savage Opera Co. and Aborn
Opera Co., now with "Naughty Marietta" Co.;
(Anna Lee Smith, soprano; Clarence C. Bawden,
tenor; Russell Bliss, bass, all at Church of the
Disciples), W. 81st St., New York; Mabel Pickard,
Toronto, and others on application.
STUDIO: THE CHELSEA, 222 West 23d Street, New York

CHICAGO MUSICAL COLLEGE
Founded 1867 Dr. F. ZIEGFELD, President
46th YEAR
All Branches of School of Opera
School of Acting
School of Expression
Modern Languages
"It is a permanent educational institution,
holding the same prominent position in music
as the University of Chicago, the Art Insti-
tute, the Academy of Sciences and the Field
Columbian Museum in their respective depart-
ments of educational labor."—Geo. P. Upton
of the Chicago Tribune.
CATALOG MAILED FREE on request to
SECRETARY, Chicago Musical College,
624 So. Michigan Ave., Chicago.

THE Baldwin PIANO



"I consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann
"A great Piano! It satisfies me completely." —Pugno
"A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY
MANUFACTURERS
214 W. FOURTH STREET, - CINCINNATI

N. Y. GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK
Empowered by law to confer Diplomas and the Degree of Doctor of Music.
DIRECTORS: CARL HEIN, AUGUST FRANKMCKE.
Instruction in all branches of music from first beginning to highest perfection.
Thirty-eight of the best known and experienced professors.
Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.
SEND FOR CATALOGUE
TERMS \$10 UP PER QUARTER

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(The Metropolitan College of Music)
JOHN B. CALVERT, D. D., President 212 W. 59th Street, New York City
SPECIAL SUMMER SESSION
June 24th to August 2d
Unusual Advantages for Teachers
27th Season Begins Oct. 1st
Send for Circulars and Catalogue KATE S. CHITTENDEN, Dean

THE INDIANAPOLIS CONSERVATORY OF MUSIC

MUSIC, THE SPEECH ARTS, MODERN LANGUAGES
PIANO—Mr. Edgar M. Cawley, Mr. Carl Beutel, Miss Eugenie V. Scorgie.
SINGING—Mr. Glenn O. Fiermoor, Mr. Wesley Howard, Mrs. Glenn O. Fiermoor.
VIOLIN—Mr. Gaylord Yost, Mrs. Ella Schroeder Yost, Mrs. Edgar M. Cawley.
SPEECH ARTS—Mrs. S. T. Hennel.
In addition to the above, are twenty-five teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies.
EDGAR M. CAWLEY, Director, 430 North Meridian Street INDIANAPOLIS, IND.

STUDY MUSIC THIS SUMMER AT THE
NEW YORK SCHOOL OF MUSIC AND ARTS
58 West 97th Street, New York City RALPH LEECH STERNER, Director
For Many Years New York City's Pre-Eminent Music School
Delightfully situated between Central Park and the Hudson River. Regular staff of eminent teachers will be in attendance during the entire summer. **SPECIAL SUMMER COURSE FOR TEACHERS AND PROFESSIONALS.** Our instructors will teach you just what you need in your work. Our teachers' diplomas are recognized throughout America. Terms, including tuition, board, practicing, teacher's certificate, etc., on application. Concerts weekly all summer. Send for booklet.

AMERICAN CONSERVATORY
OF MUSIC OF THE CITY OF NEW YORK. CHARTERED BY BOARD OF REGENTS. 305 EAST 86th STREET, NEW YORK.
Emil Reyl, Director. Faculty of Soloists. Instruction in all branches of music, from beginning to artistic perfection. Grand Opera School with public pupils performances. Prospectus sent on application.

STERLING Pianos

High Standard of Construction
DERBY, CONN.

CONCERT DIRECTION HERMANN WOLFF

The World's Greatest Musical Bureau
GERMANY: BERLIN and FLOTTWELLSTRASSE 1
Cable Address: Musikwolff, Berlin.
Proprietor and Manager of the Philharmonic Concerts Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.
Representative of more than 400 artists, including d'Albert, Ysaye, Ansoorge, Thibaud, Kreisler, Sembrich, Riedel, Van Rooy, Heikling, Carreno and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.
Principal Agency for Music Teachers

LEONARD Berlin, W.

CONCERT DIRECTION
Representative of Emmy Destinn, Teresa Carreño, Joseph Lhevinne, Brussels String Quartet, Oskar Fried, Gesellschaft der Musikfreunde, Stern'scher Gesang-verein and others.

Granberry Piano School

GEORGE FOLSOM GRANBERRY, Director
Practical Training Courses for Teachers
Artistic Piano Playing
THE FAULTEN SYSTEM
Booklets—Carnegie Hall—New York

REINDAHL VIOLINS and BOWS



Reindahl Grand Model, \$250.00
REINDAHL VIOLINS USED AND ENDORSED BY
Bernard Listemann, Kocian
Chas. Gregorovits, Jas. Koehnle
Leonora Jackson, Emilie Soust
F. H. Haberkorn, Fritz Kreisler
Arl Storgaard, Alexander Bull
S. M. Jacobson, Hugo Benemann
Arthur Hartmann



A. B. CHASE PIANOS

Artisanos
Highest Type of Artistic Instruments
For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home
Factory at
NORWALK, OHIO
Reference: The Editor-in-Chief of THE MUSICAL COURIER

BUSH & LANE PIANOS



A quality of Tone Which Will Please the Most Critical
A Piano Which Will Stand the Test of Years of Usage
Case Designs Which Are Original, Artistic and Beautiful
BUSH & LANE PIANO CO.
HOLLAND, MICH.

THE STERN CONSERVATORY OF MUSIC

FOUNDED 1850
22a Bernburgerstrasse (Philharmonie), Berlin, S. W.
Royal Professor GUSTAV HOLLAENDER, Director
Branche-Institute, Berlin-Charlottenburg, 8-9 Kantstr.
CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOLS: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers.
Principal Teachers: CONDUCTING, HARMONY AND COMPOSITION—Gustav Bumcke, Alexander von Fielitz, P. Geyer, Wilhelm Klatte, Prof. Philipp Ruefer, Ernest Schaus, Hofrat Prof. Carl Schroeder, Prof. E. E. Taubert, Arthur Willner. PIANO—George Bertram, Ludwig Breitner, Al. von Fielitz, Edwin Fischer, Günther Freudenberg, Ernst Hoffmann, Emma Koch, Prof. Martin Krause, Clara Krause, Prof. James Kwast, Frieda Kwast-Hodapp, Dr. P. Lutsenko, Gustav Pohl, Prof. Ph. Ruefer, Martha Sauvan, Prof. A. Sormann, Theodore Schoenberger, Prof. E. E. Taubert. SINGING—Frau Ida Auer-Herbeck, Eugen Brieger, Frau Marg. Brieger-Palm, Karl Mayer (Chamber Singer), Frau Prof. Mathilde Malling (Royal Chamber Singer), Frau Prof. Selma Nicklass-Kempner, Franziscina Prevost, Emmy Raabe-Burg, Nicolaus Rothmühl (Royal Chamber Singer), Maestro G. Scarneo, Wladyslaw Seidemann, Adolf Schulze, Alfred Michel. OPERATIC CLASS—N. Rothmühl. VIOLIN—Prof. Gustav Hollaender, Prof. Hugo Heermann, Sam Franko, Alexander Fiedemann, Hjalmar von Dameck, Alexander Schmulder, Max Grünberg, etc., etc. HARP—Franz Poemitz. ORGAN—Walter Fischer. CELLO—Eugen Sandow, etc.
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY
Fifty-fifth Year, 1909-1910. 1,505 Pupils, 82 Recitals, 116 Instructors
Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.
Prospectus and List of Teachers From the Directorium

HAZELTON BROTHERS PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT
APPEAL TO THE HIGHEST MUSICAL TASTE:
Nos. 66 and 68 University Place - NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

Factories: { Park Avenue, Borough of Manhattan }
{ Jackson Avenue, Borough of Queens } NEW YORK
{ Ditmars Avenue, Borough of Queens }
{ Riker Avenue, Borough of Queens }

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warehouses: { Steinway Hall, 107-109 East 14th Street, New York }
{ Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London }
{ Jungfernstieg 34, Hamburg, and }
{ Koenigsplatzstrasse 6, Berlin }

They are also sold by our accredited representatives in all principal cities all over the globe

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREHOUSES AND FACTORIES

BOSTON

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by:

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED

SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

SOHMER & CO.

NEW YORK WAREHOUSES:

315 FIFTH AVENUE

Corner 32d Street

& Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Streets, New York

LONDON REPRESENTATIVE: KASTNER & CO., Ltd., 34 Margaret Street

